THE FRANK LLOYD WRIGHT HOME AND STUDIO FOUNDATION

OAK PARK, ILLINOIS

THE PLAN FOR RESTORATION AND ADAPTIVE USE OF THE FRANK LLOYD WRIGHT HOME AND STUDIO

THE RESTORATION COMMITTEE OF
THE FRANK LLOYD WRIGHT HOME AND STUDIO FOUNDATION
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DEDICATED TO

LLOYD WRIGHT

(1890-1978)

FOREWORD

Twenty years ago--in June of 1958, to be precise--the Museum of Modern Art, the National Trust for Historic Preservation, and *Architectural Forum* magazine joined in sponsoring an exhibition called Architecture Worth Saving. It was a small exhibition comprising fifteen works--four of them nineteenth- or twentieth-century precursors of the modern movement and one of them not a building but a park. Three of the fifteen examples had already been destroyed; it was the loss of one building in particular that prompted the Museum to put the whole problem before a public supposedly interested only in modern architecture. Frank Lloyd Wright's Larkin Building, built in 1904, had been torn down in 1950 after the city of Buffalo sold it to a trucking company, which subsequently parked its trucks on the cleared site.

That conjunction of public and private stupidity seemed to presage something even worse. It suggested that the recent history of American architecture would be obliterated before we understood what had happened to us, or could begin to cope with the problem of saving it. And if we were to save the great monuments of modern architecture we would certainly have to save those great buildings whose styles modernism had pronounced ridiculous, unintentionally giving ideological substance to plain American mindlessness.

Among such buildings to be saved were New York City's Grand Central Terminal and Pennsylvania Station, both of them degraded by grotesque advertising and inept renovation. The latter has since been destroyed, but that lost battle, perhaps more than anything else, made architects and preservationists unite. In the continuing struggle to save Grand Central Terminal, architects are second to none, and their renewed awareness of history has even begun to modify the character of their work.

The battles go on and now we win a good many of them. Sometimes we undertake battles for the wrong reasons, as when we wish to preserve something old just because it is old; or because we dislike what we know will replace it. Architectural quality and historical associations are not always found together. The Larkin Building was the scene of deliberations neither more nor less exalting than those of any other counting-house; we regret its loss only because it was beautiful.

But there are happy hybrid occasions when history and art combine. Frank Lloyd Wright's Oak Park Home and Studio, besides being a work of art, albeit of domestic modesty, was the first-act setting for a drama of the inventive imagination that changed the course of architecture. No literate person can stand in those rooms without seeing ghosts; without hearing the arguments, the laughter, the ideas about how to live and build and make art, that are now part of everyone's history.

The plans presented in this publication seem to me models of intelligent sympathy. Better still, they might be described in the words Stravinsky used to define style: "tact in action"--if by tact one understands a self-control that disdains the easy but unworthy, the beguiling but inauthentic. The plans say what we want to hear: this is the way it should be done.

Arthur Drexler
Director
Architecture and Design
The Museum of Modern Art
New York

PREFACE

For many, historic preservation is seen primarily as a field devoted to the cause of *saving* old buildings, especially those that have become closely associated with our cultural history or that have high artistic qualities. Preservation is surely this, but there is a great deal more involved once the immediate threat of demolition, or of severe alteration or loss by outright neglect, has been removed. Assuring a property's continued existence is a matter requiring an even larger expenditure of time, money, and thought than that required in the highly visible effort to save it in the first place. Where the initial phase of preservation--removing an imminent threat--often generates considerable general interest, the second phase, *conserving*, is likely to receive less public attention. Conservation of a property can only be effective in most instances if it has the full support of a broad constituency within the surrounding community. In the case of a site of acknowledged national importance, as with the Frank Lloyd Wright Home and Studio because of its place in American architectural history, the constituency can reasonably be extended to include persons throughout the country. Thus, this publication meets a very pressing need by addressing the conservation issues of a nationally important historic property.

There are a number of questions that must be candidly asked and thoughtfully answered to make certain that the value of a historic property is retained or recaptured. Should one restore a structure to its original appearance or leave it as a summary of all that has transpired since its construction? How much can be done with a once-private dwelling to make it suitable for public use as a museum without losing its essential historical qualities? How does one go about preparing for changes, so that historically important material is not irretrievably lost? What kinds of records should be maintained for a historical property? What research is required to record adequately a property's history and to determine whether or not restoration could be undertaken with a minimum of conjecture? How should a property be presented and explained to the general public? Where will the funds come from to carry out projects? What are personnel requirements for effective staffing and interpretation? In order to answer these questions with some hope of accuracy and economy, a systemic conservation program is required, and that is what preservation master-planning is designed to provide.

The following pages contain specific answers to many of the questions raised above as they apply to the Frank Lloyd Wright Home and Studio and as they have been formulated over the past several years by the Frank Lloyd Wright Home and Studio Foundation. These answers were not easily arrived at. The issues involved were complicated and required a vast amount of time and patience and intelligent analysis on the part of those responsible at the foundation. Like any good plan, this one has allowed "breathing room" for future revision at the same time as it has set forth a clearly defined and detailed program for restoration and adaptive use.

The National Trust does not hold to any single preservation approach for its properties, other than to recognize that each property is distinctive. The work done at any one property must respect this uniqueness and be adapted to it. Thus, in one instance we may advocate stabilization: that is, keeping a property as it has come to us without attempting to alter or restore it. In another case, we may feel quite differently and encourage a period restoration or even reconstruction, as circumstances suggest. For the Frank Lloyd Wright Home and Studio, the reader will quickly discover that a multifaceted solution has seemed best--part restoration, part stabilization, and part adaptive use. For each treatment we are assured that the methods developed by the foundation contain essential safeguards so that if changes to the present structure are contemplated they will be carried out with sufficient recording of existing conditions to allow replacement at any subsequent time, if that is ever thought desirable. This, I think, is a key point for any master plan. The plan should recognize the temporal quality of any decisions reached at the time it is prepared.

The foundation and the trust have worked closely in preparing this document. However, the greatest burden has been borne by the foundation. It has done an admirable job in sifting through a mass of data and exploring the range of options open to it. The result is a model document, a vital instrument that should guide the foundation as it continues the challenging and infinitely delicate task of conserving the Frank Lloyd Wright Home and Studio for the benefit of today's visitors and scholars and of future generations as well.

James Biddle
President, National Trust for
Historic Preservation
Washington, D.C.

ACKNOWLEDGMENTS

Credit for the development of the plan and the realization of this document belongs to a large group of dedicated volunteers. Five members of the foundation board of directors deserve special mention as prime contributors: William Dring, Thomas Heinz, Carl Hunter, Donald Kalec, and John Thorpe. It should be recognized by other organizations faced with similar preservation responsibilities that this foundation had in these five volunteers an unusual resource. They are all registered architects, two are also architectural historians, all have had considerable preservation experience, and one actually lives on the property, giving him the opportunity for continuous observation and coordination of the restoration process. Such professional competence is absolutely essential to the success of any landmark restoration.

Other participants in the production of the plan were retained by the foundation to accomplish specific tasks. In 1975 Morgan Sweeney, a graduate of Notre Dame University, accomplished the balance of the drawings for the plan. His skills in synthesizing the data collected by the committee and in the meticulous production of the drawings were highly instrumental in the research effort. In 1978 Cynthia Bolsega, a University of Illinois student, updated and corrected all of the drawings contained in this edition of the plan. Linda Legner as editor, and Bernard Wideroe and Howard Solotroff as graphic and production coordinators, assisted in the publication of the first draft edition. Our executive director, Victoria Behm, along with Donald McDougall and Frank De Bose, served as production coordinators for this edition.

A list of contributors to the restoration program, without whose assistance we could not have proceeded this far, is found at the conclusion of this plan.

Finally, without the continuing support of the National Trust for Historic Preservation, its Board of Trustees, President James Biddle, and its staff, the home and studio would not have come so far toward restoration in such a short period of time. A special debt of gratitude is owed to the following trust staff members: to Dr. Theodore Sande, acting vice president, Office of Historic Properties, for his encouragement and wisdom; to Mary Means, midwest regional director, and Tom Slade, assistant director for planning development, Office of Historic Properties, for their assistance in the acquisition of the property and their ongoing counsel; and to Matthew Mosca, architectural technician responsible for the extensive paint and material analyses which have greatly aided our research program.

INTRODUCTION

The execution of this plan for the home and studio presented a complex and challenging task, one likely without parallel in preservation planning.

Because Wright's frequent changes to the home and studio from 1880 through 1911 resulted in buildings that were always in transition, authentic and seemingly indisputable documents were often deceptive. Consequently, additional methods were sought to chronicle the buildings. Probes behind walls, above ceilings, and below floors frequently solved mysteries. Photographs, however, seemed the most accurate means of verifying the status of the home and studio at any given moment. The foundation acquired an extensive collection of dated photos from family albums, from the files at Taliesin, and from old publications, and these were the basis for much of the research corroboration in this plan.

The invaluable aid of Wright's descendants can not be overstated, in particular the counsel of the foundation's special consultant, Lloyd Wright. He held a spiritual connection with these buildings, his first home, and he managed to transmit a good deal of that to us during our four-year association until his death in May 1978.

The longer we live with the buildings, the more we discover about them. The foundation's research and planning efforts have progressed steadily since 1974. With the publication of this plan we present the results of those labors.

Although this plan suggests a possible model for the treatment of landmark structures, we do not imply that the plan is an end in itself. It is a guide and a working document that lays the foundation for the considerable body of work in research and planning which must precede actual restoration. For example, the dining room, as a model restoration project, is described in Chapter 1, "Restoration Process." Over thirty drawings and complete contract specifications were professionally prepared in the process of restoring this one room. The plan was designed to grow, to be flexible, and to be built upon and will be complete only when restoration is accomplished. Because it describes a continuing process, we believe the plan is wholly appropriate to the spirit of these magnificent structures.

Frank Lloyd Wright about 1889. *Photo courtesy of David Wright.*

1. THE FRANK LLOYD WRIGHT HOME AND STUDIO FOUNDATION

HISTORY

The Frank Lloyd Wright Home and Studio Foundation was established in Oak Park, Illinois, as a not-for-profit corporation in the spring of 1974 to acquire, preserve, and operate the home and studio for the public benefit.

The dedicated local committee from which the foundation emerged began negotiating for purchase in 1972 when the property was announced for sale. As a temporary measure, in May of 1974, the Oak Park Development Corporation took title to the property on the foundation's behalf. The Village of Oak Park and many community residents were exceptionally supportive of the acquisition, and it was through a unique loan arrangement with a local bank that the sale was finally completed.

By the time of occupancy in July 1974, the foundation had trained a group of volunteer guides, and the home and studio were opened for public tours on a regular schedule. An interpretation program was soon expanded by the creation of the Oak Park Tour Center to provide year-round tours of the home and studio, by establishing the locally and nationally designated Frank Lloyd Wright Prairie School of Architecture Historic District (in which the buildings are located), and by promoting other points of interest throughout Oak Park. The Ginkgo Tree Shop, which offers books on Wright as well as other merchandise, was also opened in those first few months.

Lloyd Wright, eldest son of Catherine and Frank Lloyd Wright and a prominent architect himself, not only assisted the foundation with the early interpretive training but shortly thereafter presented the concept and plans for a midwestern cultural park centering on a restored home and studio. The foundation endorsed his plan and invited Lloyd Wright to be consultant for restoration.

One of the foundation's immediate goals was to repay the acquisition loan, thereby assuring permanent sympathetic ownership and maximum public access to the buildings. Following lengthy discussions with the National Trust for Historic Preservation (the trust assisted in the original purchase), an agreement was reached whereby the National Trust would assume one-half the acquisition costs with the balance to be paid by the foundation; by the summer of 1975, the foundation raised over $100,000 toward this purpose. Under terms approved in August of that year, the National Trust holds title to the property and leases it to the foundation for a nominal sum. The foundation exercises sole responsibility for operation, maintenance, and restoration.

The buildings were further secured for the public when the home and studio were declared a National Historic Landmark in late 1975.

Externally, the foundation has made every effort to work with and for the community. Dawn Goshorn, the first president of the foundation, testified before Congress regarding nationwide preservation funding. The foundation participated in the successful nomination of Oak Park as a 1976 All-American City. Thousands of scholars and lay people visit Oak Park each year, attracted by the annual house walks and the Tour Center program.

Internally, considerable progress has been achieved in property rehabilitation, research, and certain restoration projects. Tours, lectures, seminars, and other educational projects expand in number and scope each year.

Through strong community support and the participation of over three hundred active volunteers, the foundation and its programs continue to grow.

PROGRAM OBJECTIVES

The foundation is pledged to the preservation and restoration of the home and studio and is committed to unfolding information on the historic, artistic, and architectural heritage of Frank Lloyd Wright and the Prairie style of architecture. Toward these ends, four individual but interrelated programs have been established as guidelines for the foundation's long-term efforts.

Implementation of the objectives embraced by these programs will suggest numerous opportunities and constraints for restoration and adaptive use of the property. The assumptions made on projected space use, restoration dates, and the impact of programs on the buildings are discussed in Chapter 3.

I. THE EDUCATION PROGRAM

The foundation will pursue a program that fosters knowledge of Wright and the Prairie style, and will coordinate this and other programs to insure compatibility with the restored portions of the property.

The education program identifies a number of adaptive uses for the home and studio. Many activities recall the energetic and creative lifestyle that originally characterized Wright's years here; all are carried out with careful regard for and appreciation of the buildings.

The specific objectives of the education program are divided into six areas.

Tours

Maximum public accessibility to and understanding of the home and studio through guided tours by a trained, volunteer interpreter corps. These tours have been conducted four days each week since July 1974. More than one hundred twenty interpreters have been trained, and in 1977 they gave home and studio tours to more than fifteen thousand visitors from forty-five states and thirty-four foreign countries.

Maximum public accessibility to and understanding of other architecture and community planning through tours which include some thirty additional Wright buildings, many structures by other Prairie style architects, a large and varied local collection of eclectic-style houses, and contemporary projects such as the Oak Park Mall, the Village Hall, and the Euclid Place development. The Oak Park Tour Center, an adjunct of the foundation, has conducted these tours with the same volunteer Interpreter Corps since 1975. In 1977, ten thousand visitors enjoyed community tours via foot, bus, and bicycle.

Annual training for approximately forty to fifty new guides. The intensive eight-week course concentrates on Wright, the home and studio, the Prairie style, and the architecture of Oak Park.

A continuing education program for the guides, including lectures, field visits to other properties, and special events with Wright family members.

Exhibitions

Permanent exhibition material and policy (described more fully in Chapter 3, under "Furnishings and Artifacts").

Traveling material prepared by others and relating to the Prairie style; also the generation of such material by or in cooperation with the foundation.

Research Center

In 1978 a research center was established that contains collections concerning Wright's life and work during the Oak Park period, as well as information relevant to the lives and architecture of his associates and contemporaries in the Prairie style. Focus is on university-level research and cooperative programs with leading architectural and art history departments and scholars.

Other center activities include conferences and seminars on subjects germane to Wright, the Prairie style, and preservation issues; demonstrations of active restoration research and technology; residential restoration workshops; publications relating to Wright, the home and studio, the Prairie style, and preservation.

The research center is staffed by a part-time director and a full-time assistant. The director's responsibilities are to:

a. continue research activities and practices with the restoration committee;

b. encourage donations to the collections of the center and to the home and studio furnishings;

c. handle all inquiries of a research nature and meet by appointment visitors who wish to use the center;

d. complete the task of fully developing the center archives, files, and collections;

e. assist the curatorial function of the restoration committee in properly displaying furnishings, artifacts, and research documents.

Lectures

Sponsorship of lectures and conferences on Wright and related subjects. Small gatherings are hosted at the home and studio while larger meetings are held in other local historic or community facilities.

Media presentations (slides, film, videotape, and audiotape) on Frank Lloyd Wright and the work of his contemporaries.

School Programs and Materials
In-school teacher kits developed for elementary and secondary study units.

Special tours for children; descriptive materials.

School programs and workshops for local school districts utilizing the playroom and other spaces in the home and studio.

Local traveling classroom exhibits of building materials and methods.

Bookshop

Operation of the Ginkgo Tree Shop to offer books, gifts, and craft items related to Wright and the Prairie style.

II. THE RESTORATION PROGRAM

The foundation will undertake a program to preserve and restore the home and studio, where appropriate, to the character and appearance possessed at the time Wright lived and worked there.

The program will acknowledge the evolution of Wright's philosophy, an evolution that not only generated the original configuration and aesthetics of his home and studio but also freely allowed them to change and grow over time.

The specific objectives of the restoration program are:

Research and Documentation

Collection, analysis, and cataloging of full research data on the history of the buildings, furnishings, and grounds, including identification of the dates and extent of various major alterations.

Documentation of property conditions prior to 1974, when restoration by the foundation began. Measured drawings and photographic surveys are shown below, in Chapters 1 and 2.

Long-Range Planning

Continuing development of this plan for restoration and adaptive use, both as a presentation of the foundation's intentions and as a working tool for decisions affecting restoration and use. There will be periodic reviews of restoration priorities, project packages, and the long-term schedule for completion. (See Chapter 3, under "Restoration and Adaptive-Use Projects and Priorities.")

Project Planning and Implementation

Execution of restoration projects for the buildings and grounds, including scope, definitive research, budgeting, funding, scheduling, approvals, and implementation. Thorough documentation is made of conditions and decisions before, during, and after each project. Chapter 3, in "Restoration and Adaptive-Use Projects and Priorities," contains a description of such projects.

Maintenance

Creation of a comprehensive maintenance program, including improvement of building systems and spaces where structural or other physical deficiencies are uncovered during the restoration process. A property maintenance manual is being developed.

Nonrestoration Improvements

Execution of other property improvements not directly related to restoration. Safety issues, compliance with building codes, and the practicalities of transforming a private residence into a public building, such as fire and burglary detection alarms, stair handrails, and emergency egress and lighting, are included.

Acquisitions

Formulation of a collections policy and standards for the cataloging, documentation, and care of furnishings, artifacts, and building elements required by the restoration and education programs.

III. THE COMMUNITY DEVELOPMENT PROGRAM

The foundation will seek an active role in preserving and enhancing the character and stability of the local environment, including the area known as the Frank Lloyd Wright Prairie School of Architecture Historic District.

The specific objectives of the community development program are to:

a. strengthen the social, economic, cultural, and environmental bases of the community by preservation examples and awareness of architectural heritage;

b. encourage economic growth by promoting and directing tourism through the foundation's Oak Park Tour Center;

c. facilitate public access to the work of the Oak Park Landmarks Commission through the Research Center;

d. encourage preservation as a community value;

e. serve as originator or moderator for community and national preservation issues;

f. develop coordinated programs with national, regional, and local organizations and agencies for common preservation goals.

IV. THE FINANCIAL RESOURCES PROGRAM

The foundation derives income from tours, sales from the Ginkgo Tree Shop, membership, government grants, and gifts and grants from private corporations, foundations, and individuals. Operations are carried out within the context of a balanced budget. Profits remaining at the end of the fiscal year are added to the funds available for restoration.

A seven-year program was initiated in 1977 to raise money to support the annual operating budget and to finance the restoration work. It is estimated that one million dollars will be needed to complete the restoration of the home and studio. The bulk of this is expected to come from a capital campaign that is currently in the early planning stages. Endowment funds, designed to help the home and studio achieve long-term fiscal stability, are being sought through a deferred-giving program that emphasizes trusts, annuities, and bequests. Fund-raising operations are conducted by the development committee of the board of directors.

RESTORATION PROCESS

Although certain standard practices are common to the restoration process of any historic structure, each property is indeed unique. This property presents a particularly complex restoration effort because the home and studio were constantly changing under Wright's hand while he lived and worked in them.

To use and expand its research base most efficiently, the foundation decided to prepare the master plan and direct restoration itself through the Restoration Committee. The committee consists of a volunteer professional team responsible for administration, research, planning, acquisitions, exhibitions, and project execution.

All planning and projects are reviewed by Eric Wright (succeeding his father Lloyd), the National Trust for Historic Preservation, the National Park Service, the Village of Oak Park Building Department, and the Oak Park Landmarks Commission.

The basic process as developed by the foundation is applied to restoration, adaptive use, and emergency repair work. For small projects, the committee assumes all research and contractual and supervisory roles. Outside assisting architects and other consultants are retained for engineering, working drawings, bidding, and field supervision on larger projects.

When the foundation acquired the home and studio in the summer of 1974, three projects needed to be undertaken immediately: emergency repairs to effect weathertightness; record surveys, including measured drawings and photographic documentation; and a comprehensive research program.

EMERGENCY REPAIRS

Thorough property inspections were conducted by architects, engineers, insurance inspectors, and building officials. Areas requiring immediate attention were noted, and many minor repairs were made. Some of the estimated costs for larger projects were then incorporated in the funding arrangement with the National Trust, while others were raised through the village, the state of Illinois, and other sources. Research was done by the Restoration Committee, and a local architect was retained to provide drawings and supervision on the repair projects plus several small restoration and adaptive-use projects. A list of this early work is given in the "Restoration and Adaptive-Use Projects and Priorities" section of Chapter 3.

SURVEYS

Throughout its history, the home and studio had never been properly surveyed. While the foundation has since obtained copies of the original Wright drawings, initially the only plan drawing that showed the two buildings together was a presentation plan prepared in 1925 for the sale of the property.

Dr. Paul Sprague of the University of Illinois offered to have one of his classes survey the interior. The Restoration Committee enlarged the 1925 plans to 1/4"-1'0", updated the drawings as they were traced, and photocopied them into partial plans for the student teams. Over a period of four weeks, the teams prepared measured scale drawings of plans, interior elevations, reflected ceiling plans, and selected details in an 8-1/2" x 11" format.

One student, already a registered architect, was employed in early 1975 to make field verifications and combine the material into the base survey drawings: two complete plans of the first and second floors, and four full building sections. Sepia reproducibles of these were made and fully dimensioned, again using the student surveys and field checks. Copies of

the 1975 base drawings were used for presentation drawings and for mechanical, electrical, and plumbing surveys.

While the student survey was underway, a complete interior and exterior photographic survey was performed by the Restoration Committee. The photos, black-and-white as well as color slides, provide a record of the property prior to the beginning of the foundation's restoration program; the material is also used in comparison studies with historic photos.

In the winter of 1975-76, a landscape survey was completed. In January 1977, work began on the survey elevations. Complete measurements were made and recorded, although the drawings did not show distress and settlement variations. At the same time, measurements were taken and drawings completed for basement and roof plans.

Survey drawings follow immediately after this section.

RESEARCH PROGRAM

Because of Wright's many changes to the home and studio from 1889 through 1911, extensive historical and architectural research has been essential prior to restoration. Six research methods have been employed, often simultaneously, to unravel the buildings' growth and chronology.

Period Photographs

Period photographs of interior and exterior views dating from 1889 to the 1940s, some taken by Wright, have been collected. The photos constitute the most valuable source of accurate restoration data. They are constantly studied and consulted to supplement other research efforts.

Drawings

Copies of several original drawings were obtained from Taliesin. Included were the drawings of the 1889 home as well as sketches and partial drawings of the studio at various stages. Some of these contained revisions in Wright's own hand, indicating remodeling ideas, although not all the changes were executed. More valuable than the full-presentation drawings for the 1925 sale brochure are the as-built sketches from which they were made. The plans show the property in 1925, when it was basically the same as in the 1911 period.

Document Collection

A growing collection consists of periodical articles, legal documents, correspondence, and other written material revealing details about the home and studio. The personal papers of Wright employees and of others are being sought to reinforce this research approach. The foundation also consults a major document collection on Wright and his contemporaries archived at the Oak Park Public Library.

Interviews

The Restoration Committee conducted extensive oral interviews with Lloyd Wright and is continuing these interviews with the three surviving Wright children (Catherine, David, and Llewellyn), other family members, local citizens who visited the property during the Wright family's occupancy (until 1918), and the descendants of Wright's employees. The photo collections are often used to refresh memories during these interviews. Close contact is maintained with these friends to verify new information as it is gathered.

Probes

Perhaps the most exciting research technique is the archaeological probe, made to confirm suspected changes or the existence of elements long since covered over. This "hands-on" approach is carefully applied and has proven extremely effective. Walls, floors, ceilings, and other building elements are explored by means of small holes bored into baseboards, trim, and other patchable areas. Basic tools include a small flexible-neck high-intensity lamp, hand mirror, color-slide camera, whisk broom, and metal-rule tape.

Through mirror reflections, the camera and light record the color, materials, and construction techniques of some areas that will never be completely reopened because their known execution dates are prior to the proposed restoration date. Areas under research for restoration are probed intensively to verify every aspect prior to reconstruction. Nothing is disturbed that cannot be patched if assumptions are not confirmed.

The probes have been remarkably successful, as in the case of the studio library where the long-hidden fireplace and skylight were discovered. When a probe is completed, the committee returns to photos, drawings, and interview subjects for followup. The National Trust has greatly assisted in these efforts with an extensive analysis of paint and other material samples.

Comparisons

The foundation is in contact with many of the owners of Wright-designed homes in the Chicago area, most of which were built during Wright's Oak Park years. Comparison of building elements, such as hardware, grilles, light fixtures, trim, and glass, helps establish dates and sources for many home and studio components.

MODEL RESTORATION PROJECT

Because of uneven settlement, the 1895 dining room, one of the most important spaces at the home and studio, required major structural repairs. The bay end was jacked up as much as 1-1/2" in some places, and floor joists were replaced. Since so much trim, cabinetwork, window sash, and floor tile had to be removed for the lifting, the committee decided to restore the room as the foundation's first complete interior restoration project. The dining room restoration, including furnishings, serves as the model for future work, both in its process and its quality of execution.

The room was intensively researched by the committee, using all the methods described above. Robert A. Bell, assisting architect for the earlier emergency repairs, was again retained. Documents were prepared, reviews accomplished, and contracts signed in the spring of 1977. The original table and chairs were generously provided by the Chicago School of Architecture Foundation and by Mrs. Frank Lloyd Wright, head of the Frank Lloyd Wright Foundation, respectively. A combination of government and private grants funded the restoration.

COMPREHENSIVE PLAN FOR RESTORATION

After acquisition of the home and studio, emergency restoration and adaptive-use work proceeded rapidly according to a general outline. However, a more formal comprehensive plan was clearly essential for establishing and communicating research documentation, scope and date definition, phasing, policies, and financial goals.

Several drawings were produced in December 1975 showing the projected scope of restoration and adaptive use throughout the property. Positive response to these concepts within the foundation, and from Lloyd Wright and the National Trust, led to this publication.

A comprehensive landscape plan, to be implemented along with the building work, was developed by Lloyd Wright. The committee intends to complete this work with Eric Wright. Eric worked for his grandfather for eight years and is continuing his father's practice in California.

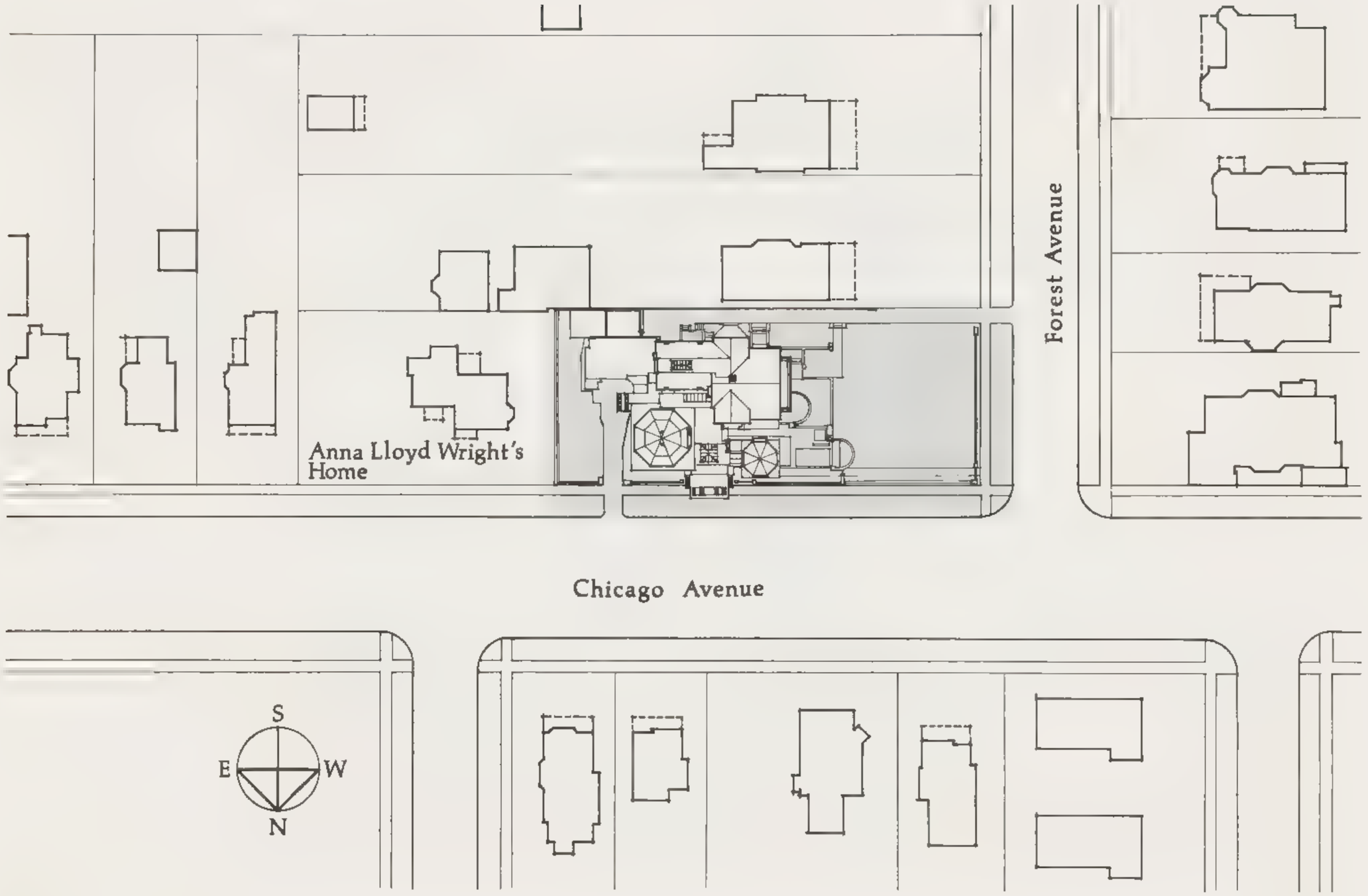
A system was needed to identify the appropriate furnishings and artifacts to be secured or reconstructed as part of a total restoration scheme. The committee coded all objects shown in interior photographs and then, with the help of volunteers from the American Society of Interior Designers and other experts, began identification as to material, period, and possible sources. Furnishings and artifacts in the possession of family members have also been recorded, and a number of these objects have already been donated to the foundation.

An exhibition program and a research data center are logical archival considerations of any restoration program. To date, exhibitions at the home and studio have been limited, but the program will expand as artifacts and other display materials become available. All documents relating to the restoration process are carefully retained, and those on hand now form the core of a research center. This collection will grow to include material on Wright, his employees and contemporaries, and the architecture of the Oak Park years.

COMMUNICATION

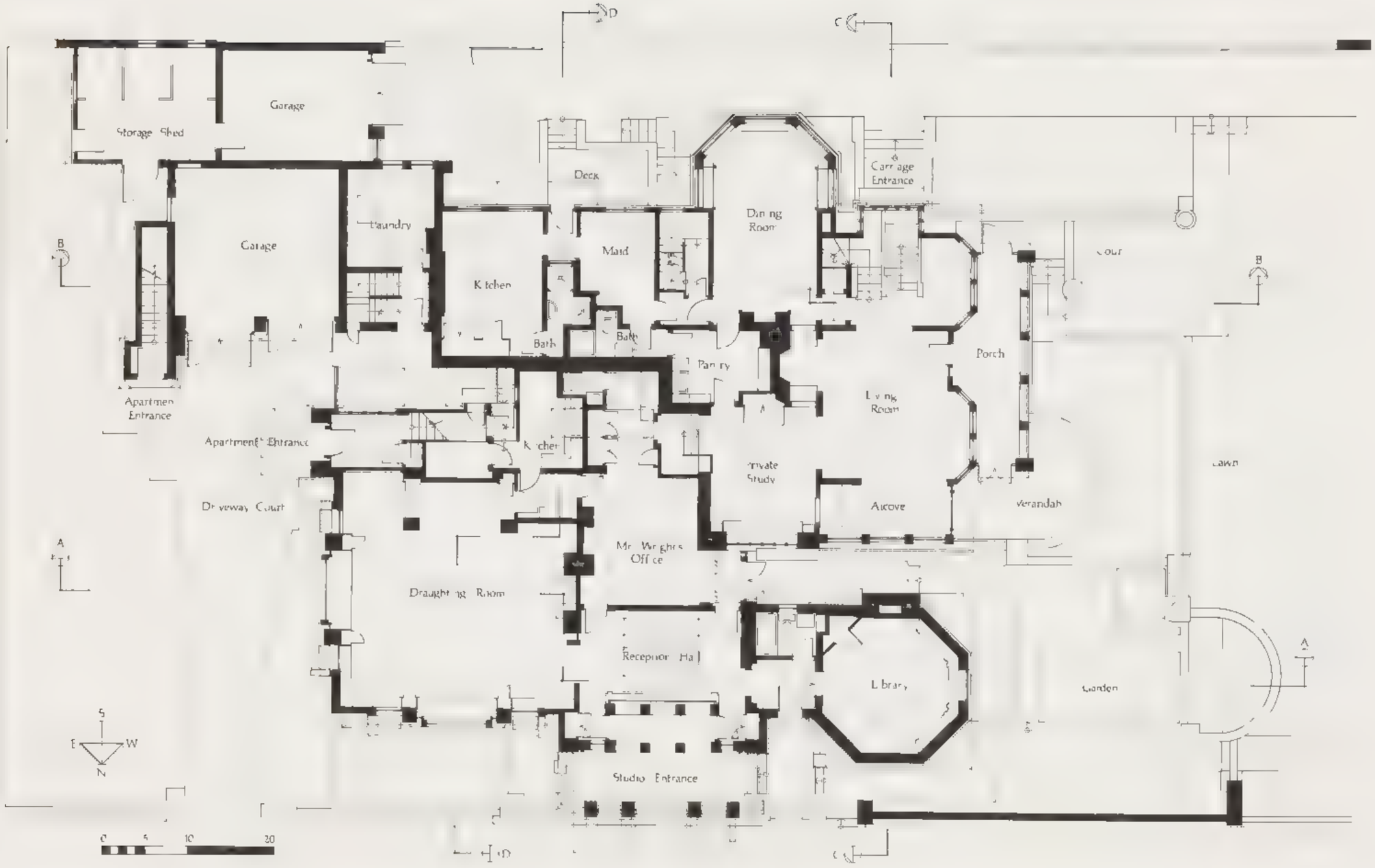
Because the restoration process has proven so fascinating to so many, a continuing goal of the foundation is simply to make that process known. Consequently, the Restoration Committee seeks every opportunity to explain and update its research and construction projects. Communications include multiscreen slide presentations, lectures, articles in the foundation and Interpreter Corps newsletters, special tours of in-progress restoration areas, restoration notes posted near an active project or probe, and publications such as this plan and the earlier (1975) research booklet by Kalec and Heinz entitled *The Frank Lloyd Wright Home and Studio*.

VICINITY MAP / Survey Drawing 1977



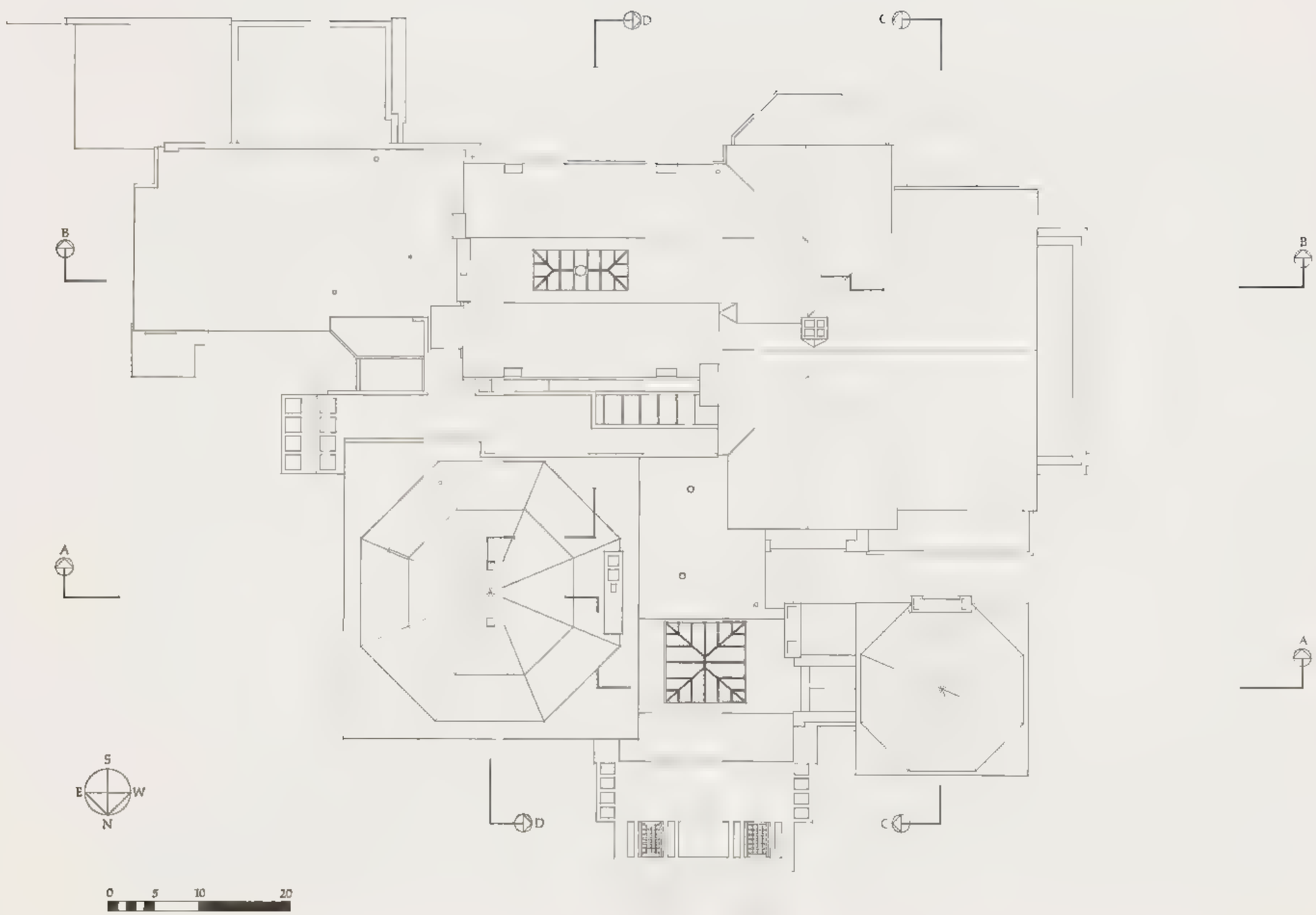
BASEMENT PLAN/Survey Drawing 1977

FIRST FLOOR PLAN/Survey Drawing 1975



SECOND FLOOR PLAN/Survey Drawing 1975

ROOF PLAN/Survey Drawing 1977



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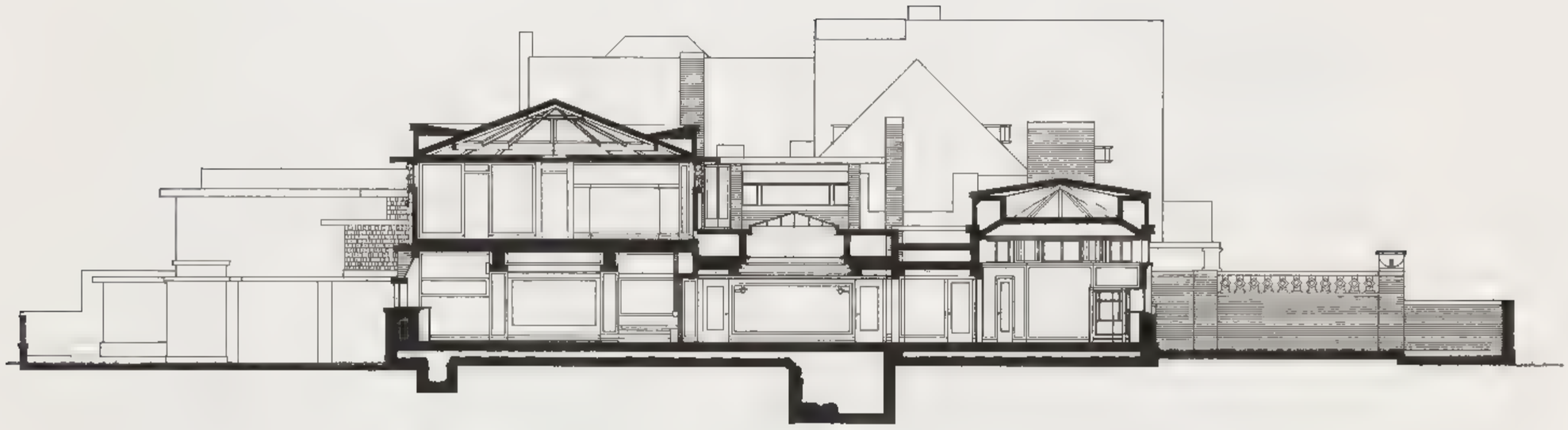

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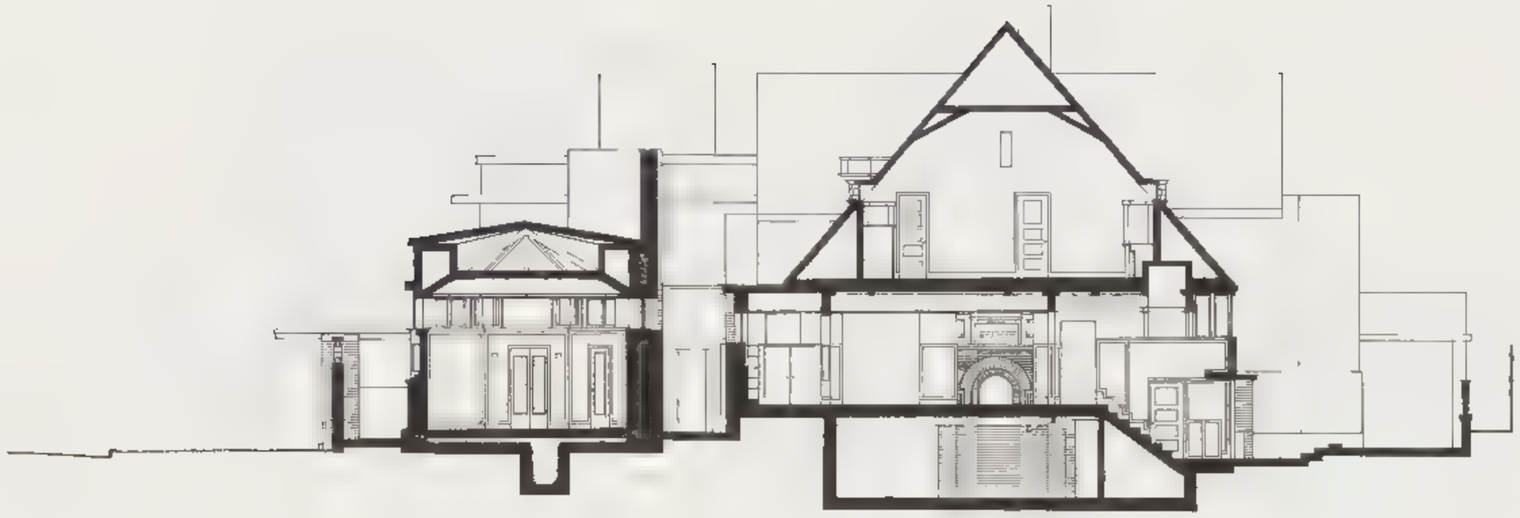

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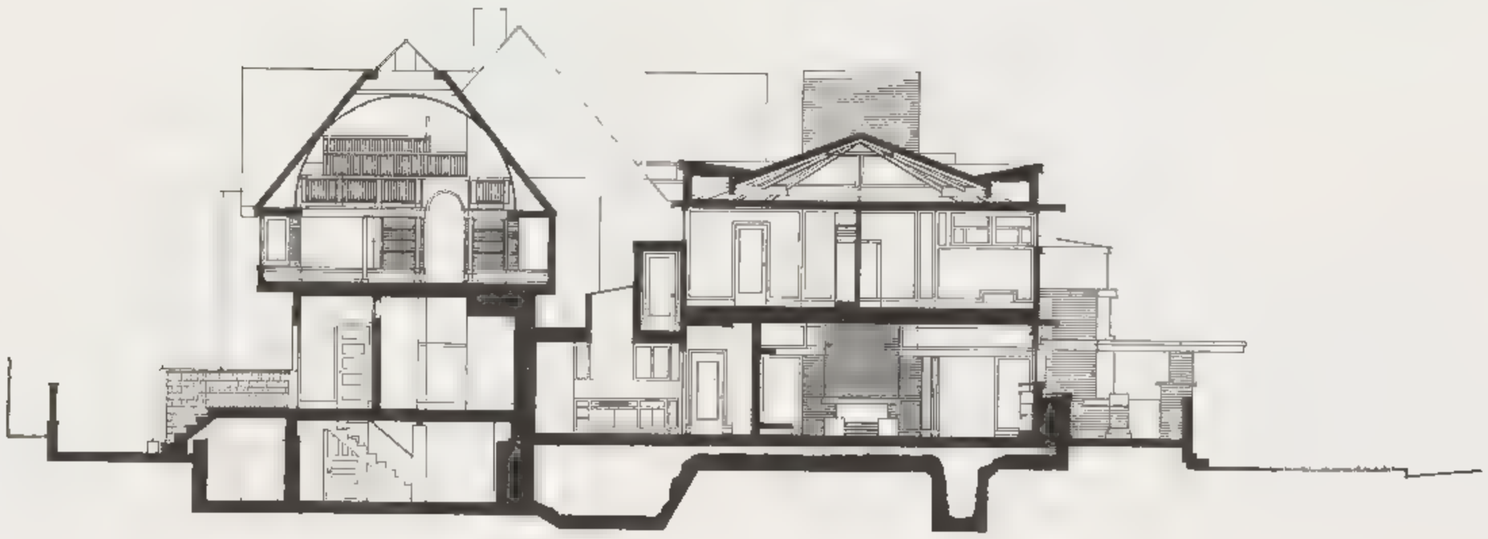
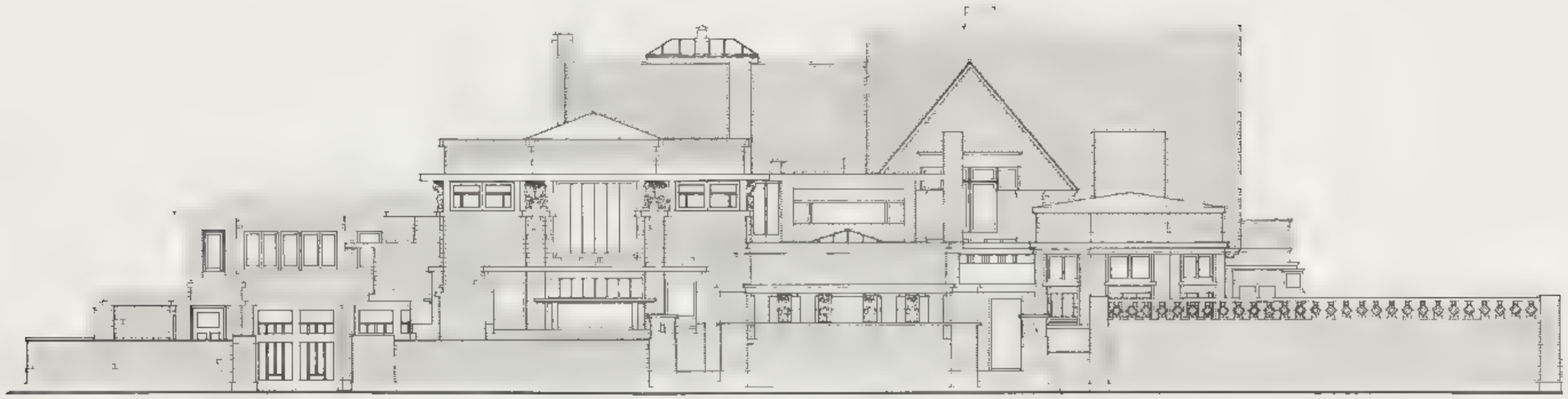
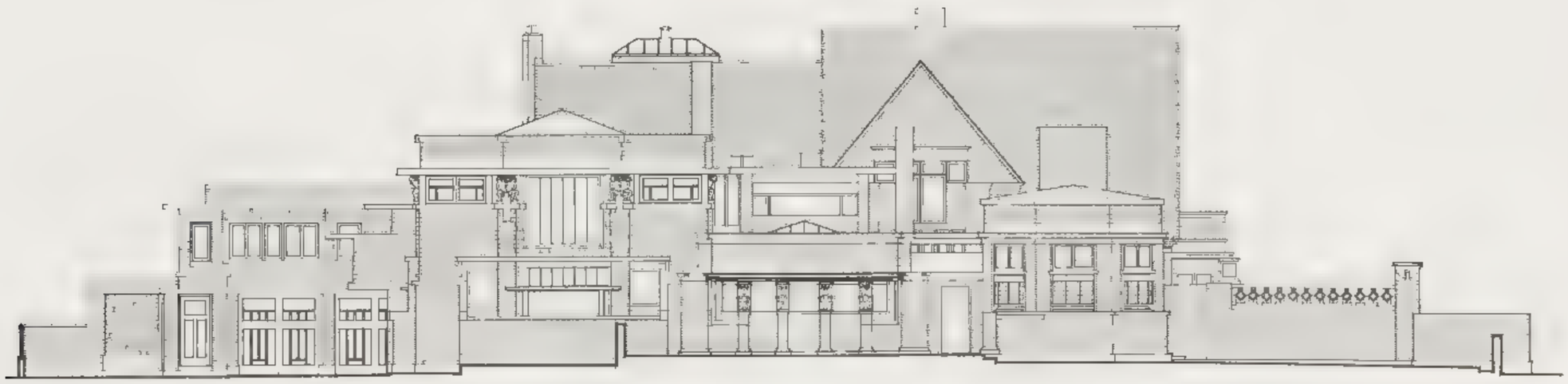


NORTH ELEVATION (at sidewalk)/Survey Drawing 1977



NORTH ELEVATION (at building)/Survey Drawing 1977

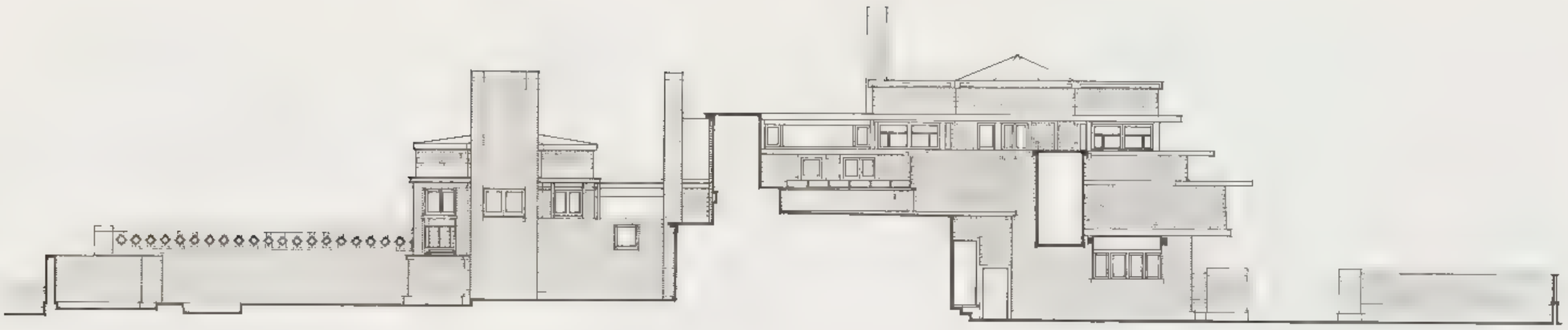


WEST ELEVATION/Survey Drawing 1977

EAST ELEVATION/Survey Drawing 1977

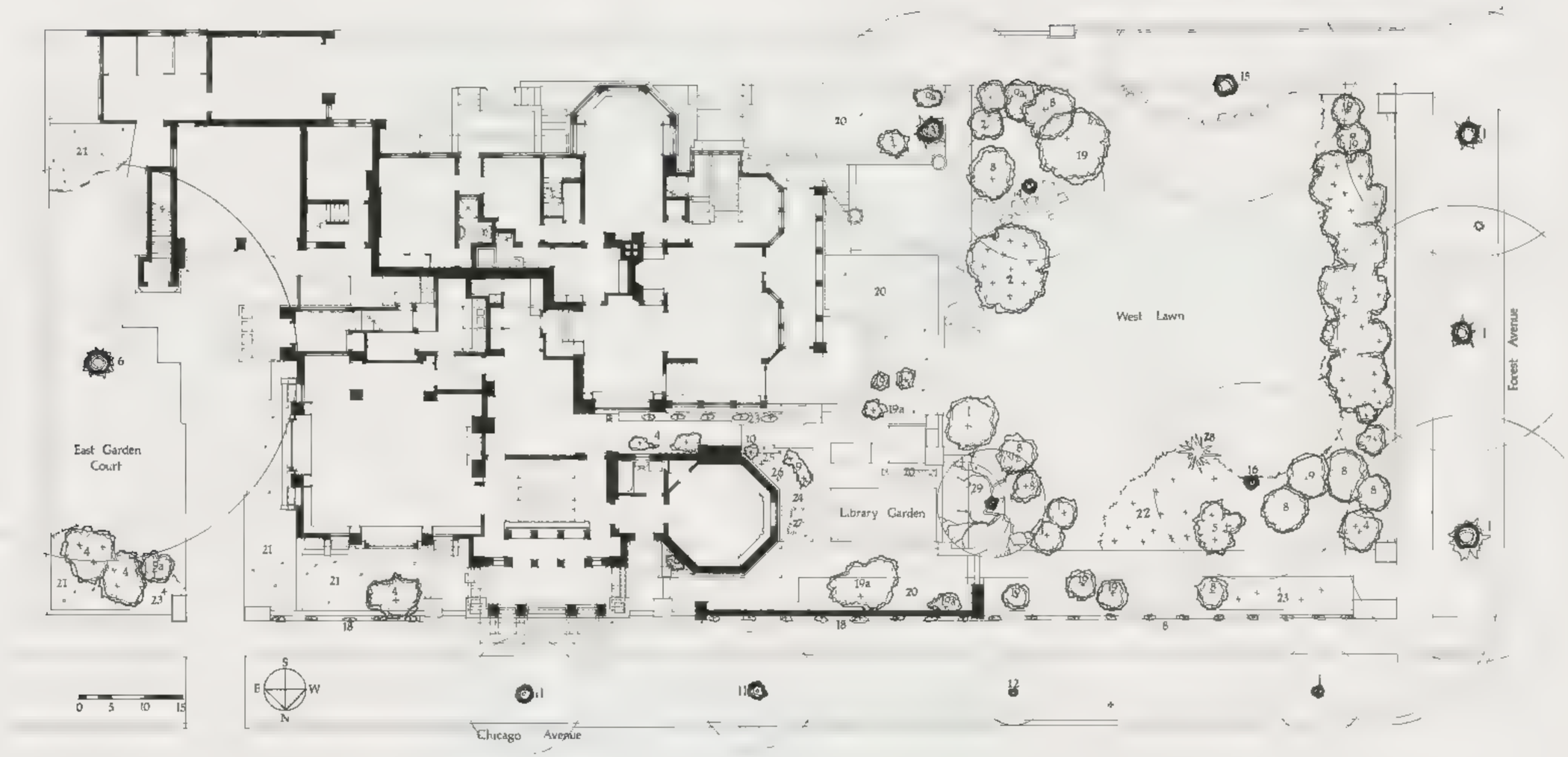
SOUTH ELEVATION/Survey Drawing 1977

SOUTH ELEVATION (Studio)/Survey Drawing 1977



NORTH ELEVATION (Home)/Survey Drawing 1977

SITE AND LANDSCAPE PLAN/Survey Drawing 1975-6



Key to survey of existing trees, shrubs, plants, and ground covers. Winter 1975-76.

1. Shrub Barberry
2. Shrub Forsythia
3. Shrub Forsythia
4. Shrub Syringa
5. Shrub Hydrangea
6. Tree: Ginkgo
7. Tree Crateagus
8. Shrub Honeysuckle
9. Shrub. Juniper
10. Shrub Rose
11. Tree Ulmus
12. Tree Ulmus
13. Tree Catalpa
14. Tree Coffee Tree
15. Tree Maple
16. Tree. Tulip Tree
17. Shrub. Viburnum
18. Shrub: Viburnum
19. Shrub. Viburnum
19a. Shrub: Same as 19, with redder stems
20. Ground cover Hedera Helix (Baltica)
21. Ground cover Polygonum
22. Plant Paeonia
23. Plant Hemerocallis
24. Ground cover Euonymus (green)
25. Ground cover Euonymus (variegated)
26. Ground cover Vinca
27. Ground cover Vinca
28. Plant Iris
29. Ground cover Pachysandra

2. THE HOME AND STUDIO BUILDINGS

DESIGN AND CONSTRUCTION OF THE HOME/1889

Early in the winter of 1887 Frank Lloyd Wright came to Chicago from his family home in Madison, Wisconsin. He found work as a draughtsman and renderer almost immediately with Joseph Lyman Silsbee and lived with a family on Chicago's South Side near All Souls Church, where his uncle, Jenkin Lloyd Jones, was minister. About a year later, in the spring of 1888, Wright's mother, Anna, and his two sisters, Maginel and Jane (called Jennie), moved from Madison to be with him. Anna decided to settle her family in Oak Park, and they lived at first with Miss Augusta Chapin, pastor of the Universalist Church, in her red brick house on Forest Avenue.

While still living on the South Side, Wright had fallen in love with the young Catherine Tobin, whom he met at his uncle's church. Despite Anna Wright's feeling that the couple was too young (Frank was twenty-two, Catherine eighteen), they were married on June 1, 1889. By this time Wright had been working for some time with the firm of Adler and Sullivan, and was their chief draughtsman. Desiring a home of his own, Wright asked Louis Sullivan for a five-year loan (to be paid back out of his monthly salary) to buy a lot and build a small home in Oak Park. Sullivan agreed.

The lot Wright chose was a tangled, wooded parcel belonging to Scottish landscape gardener John Blair, at the corner of Forest and Chicago Avenues. Forest Avenue was already partially developed, but there were only a few houses on Chicago Avenue; beyond was the tall grass of the Illinois prairie. Already growing on Wright's lot were native and exotic plantings--a tulip tree, a Ginkgo tree, several willows, a honey locust, black and white walnut trees, and many butternut trees.

The warranty deed was signed on May 5, 1889, but not filed until August 20 of that year. In this initial transaction, Wright and his wife bought the north 88.3 feet of Lot 20 (the width of the lot on Forest Avenue today) and the west 165 feet (40 feet less on Chicago Avenue than the width of the lot today). On the same day, the lot title deed was signed over to Louis Sullivan, since he was the lender. The lot cost $2,875. One day later, on August 21, Anna Wright bought the east 165 feet of Lot 20, which included a small frame Eastlake cottage. This transaction was filed on September 12, 1889.

When Frank and Catherine returned from their honeymoon in Wisconsin in early June, they stayed, presumably, with Anna at Miss Chapin's home, since Anna did not buy the Eastlake cottage until the end of the summer. Construction on Wright's home did not begin until late August and was probably finished by the end of the year or the early part of 1890. "Wright, F. L." was listed at "corner of Chicago & Forest Avenues" in the 1890 Oak Park Directory.

The original working drawings of the 1889 home still exist in the Taliesin archives. Penciled over these drawings in Wright's hand are modifications, some of which were carried out in the original construction and some of which were done much later. The home as built differs only slightly from the original drawings, with modifications made, no doubt, just before or during construction. The main difference is the extension of the kitchen approximately three feet south, forming a square bay which also allowed more room in the bedroom upstairs. The north bay may also have been constructed

West facade of home, facing Forest Avenue, about 1890. Windows had clear glass rather than the later diamond pattern. Gable windows were of the "interlocked" type. Photo courtesy of Elizabeth Ingraham.

as it appears today, with a square bay extension rather than the half-octagonal bay shown on the original plans.

The house is basically shingle style, a motif that Silsbee explored while Wright worked in his office from 1887 to 1888. The general elevation is very similar to that of several houses that Bruce Price designed and built in Tuxedo Park, New Jersey, in 1886; those homes were published that same year, and Wright may well have seen Price's schemes in Silsbee's office. Despite similarities with the shingle style, Wright's style here, in his first home, brings the picturesque irregularities under the discipline of controlled geometry. Every part has been simplified. A great triangular gable end rests directly upon an angular wall band that contains windows and doors. This sits, in

West facade of home, facing Forest Avenue, about 1891 or 1892. Interlocked windows have been modified, becoming a band of casement windows. Diamond-pane art glass now appears in all the window sash. Awning used to block the western summer sun
Photo courtesy of Museum of Modern Art, New York

turn, upon a brick base which also forms a parapet wall for half-round terraces which project from the house to the south and west.

Although the house looked symmetrical at first glance, there were many variations to add interest. The front door was in one of the bays, rather than in the middle of the facade. A flat projecting roof on the north covered part of the terrace and was supported by three square columns. The square bays, which projected on each side of the house, were similar to each other except that the north bay had a porch on the upper floor that opened off the upstairs master bedroom.

The original west window in the triangular gable was a "saddle bag" or "interlocked" design with two pairs of outswinging casement windows separated by a shingled panel and joined at the head by narrow upper windows surmounted by a central half-round lunette. Within a year or so, Wright replaced the shingled panel between the two pairs of casements with another casement pair, thus forming a band of windows with a half-round lunette above. This grouping of windows in horizontal bands became one of the hallmarks of Wright's later Prairie houses. The original windows of the house were clear glass, later replaced with the diamond-pattern art glass, which Wright continued to use through his Prairie years.

The home plan is a simple one: a fireplace in the center of the composition, the living room placed across the front of the house facing Forest Avenue (with the main entry hall on the southwest corner), and the dining room and kitchen running across the back of the house.

This arrangement was the precursor of the later cruciform Prairie house plan. The living room, dining room, and entry were connected by wide openings. Only the kitchen was closed off; it had a swinging door. The three social rooms had the same interior finishes and color so that one flowed into another with scarcely a break, prophetic of the way Wright would mold space for the rest of his creative life. A unique feature of the entry was a frieze that encircled the room at the junction of the wall and ceiling, a plaster reproduction of the frieze on the Hellenistic temple at Pergamum. The living room also had plaster casts in the four ceiling corners, bas-reliefs from the Auditorium Building.

Wide stairs in the entry led to the upstairs rooms: a large studio across the front for Wright's draughting activities and two bedrooms across the back, separated by a bath. The two bedrooms faced north and south and projected beyond the main gable roof under a cross-gable of their own. The closets of the bedrooms, as well as part of the bathroom, cantilevered three feet over the back porch to gain more space on the second floor. The closets, bath, and stair hall acted as buffers between the rooms. The north bedroom (called a "chamber" on the working drawings) had a small porch. Exactly how these rooms were used is not known, but Frank and Catherine quite possibly used the north bedroom as their own (it opened directly to the bath) and the south bedroom as a nursery. Their first son, Frank Lloyd Wright, Jr. (Lloyd), was born ten months after they were married, probably only three or four months after they settled into the house.

The home itself was modest in size. Wright had $3,500 left from Sullivan's loan plus $1,200 of his own money to devote to construction. There was no wasted square footage and a minimum of circulation space. From the front entry hall one could go directly to the living room or to the kitchen, downstairs to the basement, or upstairs to the bedrooms. Guests entered the dining room by way of the living room; service to the dining room was through a back pantry from the kitchen. On the second floor, the stairs terminated in a short central hall that gave direct access to all rooms.

Because of the lot orientation and corner location, the home could not conform to Wright's later preference for main rooms to face south with large windows or doors.

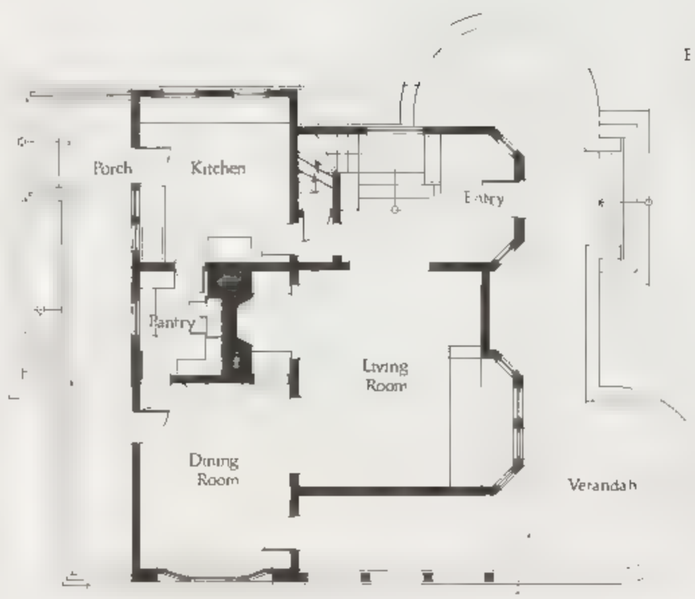
The main rooms of the home faced west and north, with the service areas facing the most desirable exposure, south. Furthermore, be-

cause the home was located almost at the south lot line, the winter sun was cut off as soon as an adjacent house was built to the south in 1897. No doubt Wright was trying to set the house as far back from Chicago Avenue as possible, foreseeing that the street would become a busy thoroughfare. The living room and dining room were oriented toward the west and north, respectively, looking out over the greatest expanse of lawn, bushes, and trees. Because the lot was on the east side of the street, the front of the house was exposed to the hot setting sun in the summer. The many trees already growing on the site helped to shade the home, but some early photos show an awning over the studio windows for control of strong western light.

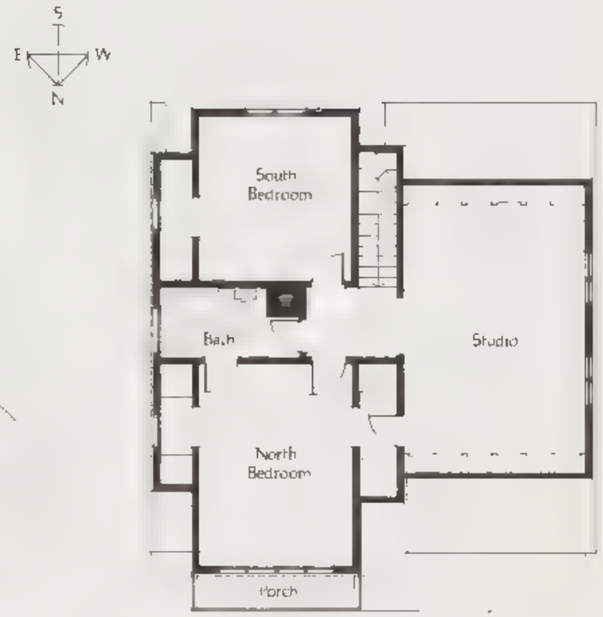
Cold-weather heating was provided by a coal-fired, gravity-fed, hot-air furnace located in the basement almost directly below the fireplace hearth. Warm-air ducts led to registers in the floors on the first level and to ducts in the walls that serviced the second-floor rooms. No cold-air returns are shown on the original plans, but there was a large clay pipe duct leading from under the firebox of the furnace out to a fresh-air intake under the back porch. Sometime later, date not known, the hot-air system was replaced by a hot-water system utilizing radiators, perhaps when the Oak Park Yaryan system (which piped hot water from a central source throughout the village) was connected to the home.

Whether or not the home was initially illuminated by gas or electricity is still uncertain. If electricity was used, the home would have been one of the first in Oak Park to have it. None of the early photos of 1889 show gas fixtures, nor have any gas pipes or outlets been discovered in the original portions of the existing home.

FIRST FLOOR PLAN
c. 1889/Historical Drawing



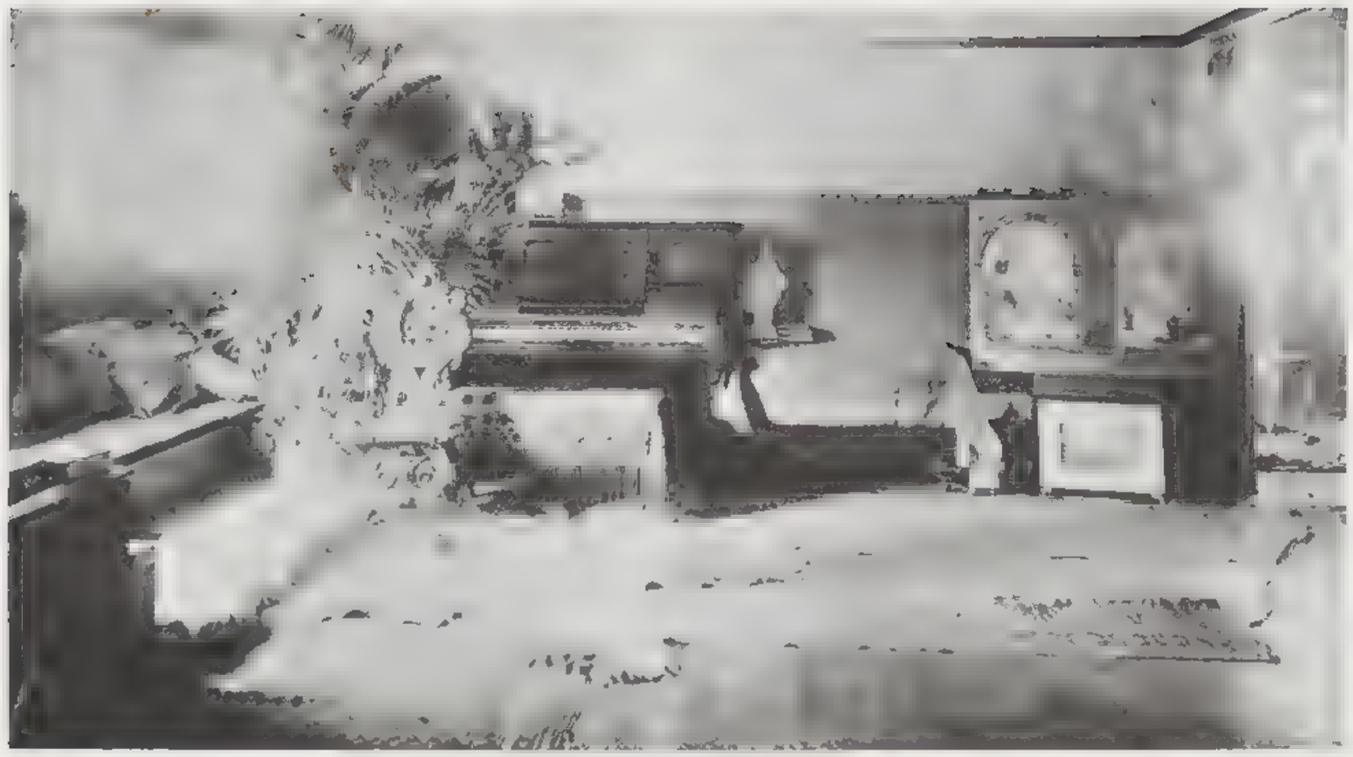
SECOND FLOOR PLAN
c. 1889/Historical Drawing



Construction and structure were conventional: stone foundation walls, brick veneer base, solid brick parapet walls (slightly battered) with dressed limestone caps, wood balloon framing, 1" x 12" board sheathing covered with building paper, wood shingles, and a wood-shingled roof laid over spaced 1" x 12" sheathing boards. All floors were pine except for a maple kitchen floor. Outside terraces were floored with spaced 1" x 3" pine boards.

Exterior wood trim was painted a light green, the shingles were left to weather, and the bricks were a buff-color Chicago common. Later a light stain was applied to the shingles and the green trim was darkened.

The living room, entry, and dining room had a light green painted ceiling and a dark green dado; the walls were the color of "old sheepskin" according to a contemporary magazine



The home living room, about 1890, showing Wright's arrangement of furniture, carpets, and art objects. All pieces were purchased at auctions, and they predate Wright's own designs. Oriental carpets led in chain fashion from room to room. The window seat was Wright's first use of built-in furniture
Photo courtesy of Avery Library, Columbia University.

article. In the dining room the dark green dado had an overlaid design in gold. The kitchen walls and ceiling were painted a light green; the upstairs studio was a deep red. Trim throughout the home was mostly red or white quarter-sawn oak finished to a honey color. Hardware was bright brass.

Built into a small inglenook off the living room was a round-arched brick fireplace with just enough space for wood benches on either side, the benches were covered with green velvet tufted cushions. A mirror over the fireplace gave the illusion of looking through the chimney to another room (Wright realized this concept with the split flues of the Robie house living room fireplace of 1908). Carved on the wood mantle over the fireplace was the motto "Truth Is Life," a more positive rewording of the Lloyd Jones motto "Truth Against the World."

Wright continued to work for Adler and Sullivan for three years after construction of his own home. In the office he worked on public and commercial commissions such as the Wainwright Building (1890), the Schiller Building (1892), The Victoria Hotel (1892), the Meyer Building (1893), and the Transportation Building for the World's Columbian Exposition (1893). At night, for extra pay, Wright may have designed, and certainly did the working drawings for, the few domestic projects Adler and Sullivan accepted. The only houses on record after 1889 (while Wright worked there) are Sullivan's own vacation house in Ocean Springs, Mississippi (1890), the James Charnley vacation house in Ocean Springs (1890); the W. S. MacHarg residence (1891), the James Charnley house on Astor Street (1891), and Albert Sullivan's home on Lake Park Avenue (1892), all in Chicago. The Ocean Springs buildings are the closest to the shingle-covered geometric forms evidenced in Wright's own home.

ADDITIONS TO THE HOME/1895

With his growing family (another son, John, was born in 1892) and his love for the luxuries of life, Wright needed additional income. He began supplementing his salary by designing homes in the evenings for various clients of his own; in his autobiography Wright called them his "bootlegged houses." In 1892 Wright did seven of these houses from his upstairs studio in the home, working late at night after Catherine and the two boys were in bed. The houses varied stylistically from Dutch Colonial to prismatic clapboard as Wright experimented with various schemes. Many of the features of his own house were found in these early residential designs: steeply pitched roofs, inglenook fireplaces, palladian windows, half-

FIRST FLOOR PLAN c. 1895/Historical Drawing

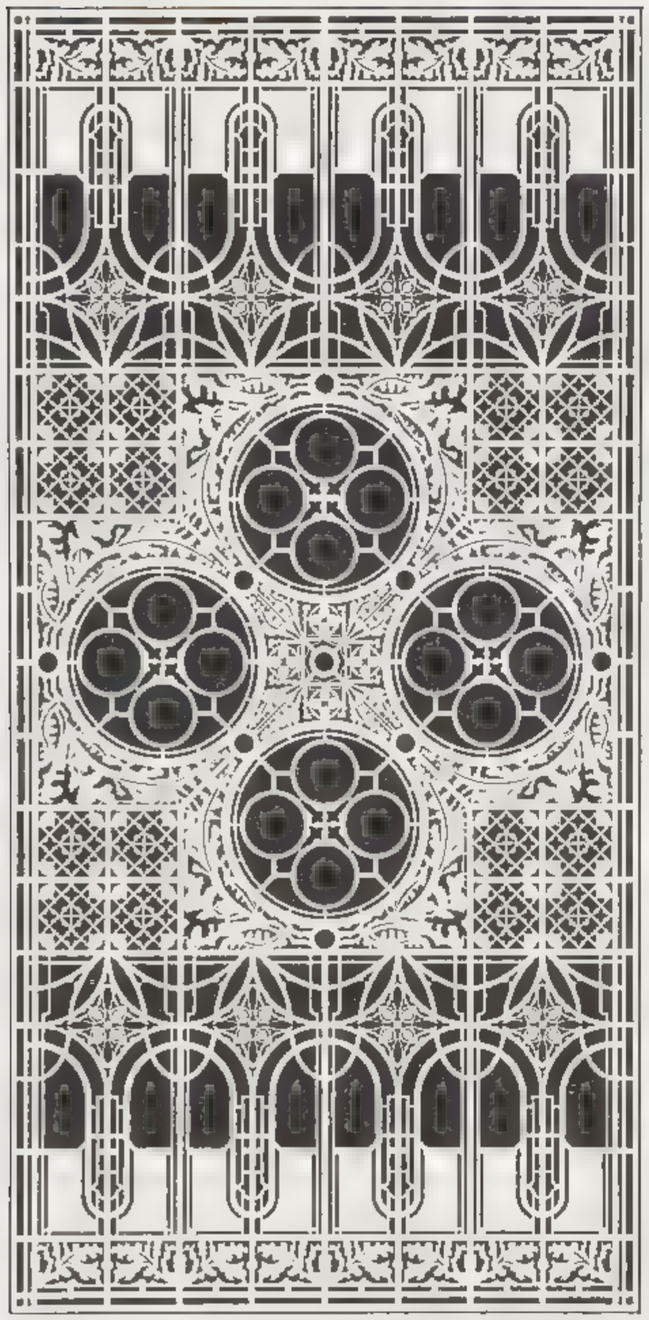
octagonal bays, wide openings between rooms, and similar plan arrangements.

In the spring of 1893, Sullivan angrily discovered that Wright had been working at night on private projects. Wright left Adler and Sullivan and opened his own small practice in the Schiller Building (an Adler and Sullivan design finished the year before, to which Wright, as chief draughtsman, certainly contributed). During the remainder of 1893, Wright completed three houses, won a boathouse competition in Madison, and designed two residential projects. The lights probably continued to burn late in the upstairs studio as Wright used this uninterrupted time for design. In 1894 a girl, Catherine, was born to the Wright family. This year also provided his first important commission, the William Winslow house in River Forest, Illinois, as well as several other residential commissions and a four-unit row house. Frank Lloyd Wright had established himself as an architect, a career that would span the next sixty-five years.

In September of 1895 a third son, David, was born to Frank and Catherine. While Catherine was pregnant, Frank must have realized that the nursery bedroom was not sufficient for four children and that his house would need expansion to hold his rapidly growing family.

Wright's solution to the space problem was to remodel the kitchen on the southeast corner into a dining room by adding a wide, half-octagonal bay to the south side. This gave him a dining room large enough to seat the six Wrights and any guests who might join them. The dining room, while simple in plan, exhibited a number of Wright firsts. This was the first time he was able to design and execute a total environment: architecture, interior design, furniture, integrated lighting and heating. It was Wright's first use of electric lamps to illuminate a room indirectly. This was accomplished by using the space between the existing kitchen ceiling (at 9'3") and the new dining room ceiling (lowered to 8'0") for a recessed light trough. The light was muted through rice paper and a pierced decorative grille made from 1/4" oak veneer. The grille pattern was a combination of stylized oak leaves and geometric forms, a motif used frequently by Louis Sullivan but here Frank Lloyd Wright's own design. The square dining table and high-backed dining chairs were examples of some of Wright's early free-standing furniture; after this, he frequently used the high-backed chairs in his dining room designs.

The half-octagonal bay end of the dining room was filled with "dutch" (double-stacked) casement windows on all five facets, executed with a lotus-pattern art glass designed by Wright and first used by him the year before in the



Winslow house. The windows stopped at waist level, and from there to the floor built-in oak counters wrapped around all sides of the bay. A wide "seat" or ledge completely filled the end of the bay. Since the large south-facing windows gave the end of the room the look of a conservatory, perhaps the ledge was for plants. This glazed, faceted end of the dining room is very similar to the dining rooms in the Blossom (1892) and Winslow (1893) houses.

In the end opposite the bay, Wright added a fireplace connecting to an existing chimney that served the living room fireplace and basement furnace, and formerly the kitchen stove. The walls and ceilings were covered with a golden-brown finely woven burlap, probably imported from Europe (we can assume this from its 39" width). The floor and fireplace were composed of red-orange quarry tiles, about 2-1/8" x 4-1/4", laid in a basket-weave pattern. The room was very spare and simple, yet textured and warm in atmosphere because of the materials used.

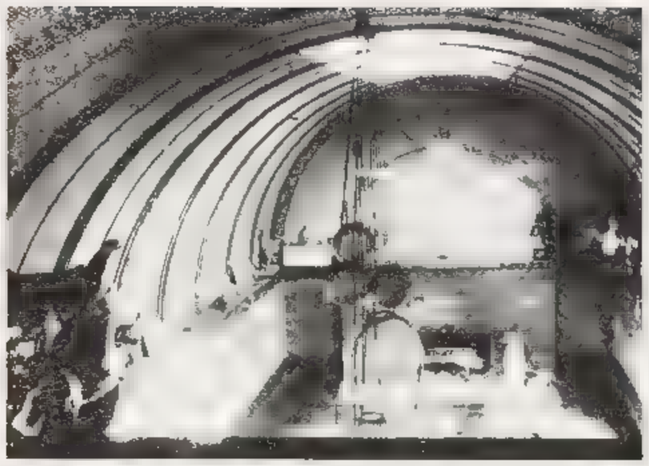
The former dining room in the northeast corner of the home was made into a library or study. Its new use was compatible with the activities and furnishings of the living room, making the study more of an extension of the living room than when it had been a formal dining room.

In addition to the new dining room extension, new kitchen and sleeping arrangements were also mandatory. Wright met these requirements by adding a new wing to the rear (east side) of the house. On the first floor, the wing contained a maid's room, a kitchen, and a hall connecting

Restoration drawing of wood ceiling grille for the 1895 dining room. Design is based on geometric forms and stylized oak leaves.

Bay end of the 1895 dining room with a wide seat or ledge in the bay, double (dutch) casement windows, and some of Wright's early dining room furniture. The high-backed chairs were Wright's first version of this chair type.
Photo from House Beautiful, *December 1899.*

SECOND FLOOR PLAN c. 1895/Historical Drawing



Fireplace end of the 1895 playroom as seen from the upper-level gallery. Hanging glass globes held many small lights.
Photo from House Beautiful, *February 1897.*

the kitchen to the enlarged pantry. The second floor, however, is where Wright's design genius became evident.

Rather than trying to add on individual children's rooms, he decided to give over his studio to a children's dormitory. A seven-foot-high partition divided the room in half; the three boys slept on the north side, and Catherine on the south side. To provide play space for the children, Wright created, on the second floor of the new wing, one of his most delightful spaces--the playroom. The room was reached by way of a long, low, vaulted hall (bypassing the former children's room). This low, dark passageway was the perfect preparation for entry to the high, barrel-vaulted playroom. The barrel vault, striped with wood bands to suggest arches, sprang from a continuous, wide wood shelf at a 5'9" height. Below this shelf, on the two long sides (north and south), were square bay windows, each with a built-in window seat with space below for toys. The end opposite the entrance was filled with a large Roman brick fireplace. Above the fireplace, in the half-round vault end, Orlando Giannini painted a scene from the Arabian Nights, "The Fisherman and the Genii." Wright called the Genii his first design in straight-line pattern.

The entrance end of the playroom demonstrated the beginning of Wright's manipulation of pure space. The room extended up and over a rear stairway and into the house attic over the south bedroom. This upper area became a multilevel gallery for additional play space, but its real purpose was to extend visually the space in the room from twenty-four to thirty-six feet. To withstand the roughhousing of play, Wright lined the walls below the continuous shelf with brown mottled Roman brick (his first use of brick as an interior wall material). Stretching across three bays of the vaulted ceiling, a skylight flooded the room with light filtered through wooden ceiling grilles similar to the dining room grille but much more geometric in pattern, based on the blossoms and seed vessels of the prickly ash. Originally, brass electric-light fixtures on the side walls provided general night illumination while glass spheres of vari-

Entrance and upper gallery end of the 1895 playroom. Skylight provided light from the top, while bay windows supplied ample light from both sides Winged Victory statue was a favorite of Wright's and was used by him in a number of his Prairie houses. The Wright children often used the upper gallery during play. Photo was taken by Frank Lloyd Wright. Photo courtesy of Avery Library, Columbia University.

ous sizes, suspended from the ceiling in clusters and lit by hundreds of tiny electric bulbs, added a play of brilliance. Sometime after 1906, Wright added wood cantilevered lights to the four corners of the room, placing small windows above them.

It was in this playroom that Catherine Wright taught kindergarten, including her four children in the activities. The Wright children remember giving plays with their neighborhood playmates in attendance. Sometimes the plays would be given on the playroom floor with the audience in the gallery, and sometimes the plays (especially puppet shows) were given from the gallery with the audience seated on the playroom floor. The playroom not only gave the Wright children a large, beautiful space in which to play but, after the children were in bed, it was a place for Catherine and Frank to give the many parties described by John L. Wright in his book *My Father Who Is on Earth*.

When the children moved into the front (west) room, their former room (the south bedroom) became Catherine's room. Part of the room was taken up by the new corridor to the playroom, and part of the room was extended to the south in a half-octagonal bay over the new bay of the dining room below. The ceiling was lower over the bay end, allowing a long, low clerestory window between the two ceiling heights. The bay had built-in cabinets below the windows, a desk, some chairs, and the baby's cradle. Two shallow closets on each side of the room (one containing a sink) replaced the original closet on the east, which was removed to put in the back stairs. The back stairs allowed circulation down to the kitchen and directly to the outside, so children or adults using the

playroom did not need to move through the main part of the house.

The north bedroom became Frank Lloyd Wright's, although photographs and the Wright children's remembrances suggest that he and Catherine used both rooms as a shared suite. Both bedrooms at one time had double beds with massive headboards and footboards designed by Wright. Later, a set of twin beds also designed by Wright were in each room.

The Wright children remember the living room as being used primarily for guests. The dining room was used for all meals, and the library contained the family's books. The children played in the playroom, but they also remember their mother reading to them in her bedroom, which functioned as an upstairs sitting room as well as a sleeping room.

While the actual date is not known, it was probably around 1895 that Wright increased the space in the living room by adding another half-octagonal bay to the north wall. This new bay met the west bay at the corner, giving the effect of a huge corner bay window. Both bays were filled with built-in seats covered with tufted green velvet cushions. A carved chest in one corner, an upright piano in another, and a Chinese stool and chair were the only pieces of living room furniture not designed by Wright. A *House Beautiful* article of February 1897 mentions a round table and two chairs of Wright's design, placed at the junction of the two built in seats. Oriental and Persian rugs were carefully laid on the pine floor to form a "chain" leading from one room to the next. The upright piano held a large bronze bust of Beethoven as well as plates and other decorative objects. Several large paintings, with wide wood gilt frames designed by Wright, hung on the walls: a landscape by Turner, one by Wendt, and a wheat-field scene in pastels by Cecil Corwin, Wright's close friend and former co-worker at Silsbee's office.

With construction of the house next door, the lower windows in the dining room bay were filled in with fabric-covered panels for privacy.

During this period, it can be assumed that Frank Lloyd Wright was away from home most of the working day and probably late into the evening. Without a work space at home, he would have had to stay in his Loop office to take care of the numerous details of a one-man practice. He did move his office from the Schiller Building to Steinway Hall in 1895, where a group of progressive architects already had joint space. The rent was no doubt lower, and the camaraderie of like-minded fellow architects was not only more stimulating but practical as well. Whenever one architect was trying to meet a deadline, others in the group would join in to help.

DESIGN AND CONSTRUCTION OF THE STUDIO/1898

From 1895 to 1898, Wright continued to develop his own style with the Williams (1895), Moore (1895), Heller (1895), George Furbeck (1897), Rollin Furbeck (1898), and Smith (1896) houses as well as the Romeo and Juliet windmill (1896). He also designed two apartment houses, Francisco Terrace and Francis Apartments (1895), the River Forest Golf Club (1898), and the Wolf Lake Amusement Park (1895, not built).

The home living room about 1895, looking from the entry hall through the living room into the library. Arrangement of Oriental carpets eased the transition from room to room. Pastel rendering above the piano was of a midwestern wheat field, with a wide gilded oak frame by Wright. The artist was Cecil Corwin, a close friend of Wright's.
Photo from House Beautiful, *February 1897.*

By 1898 the strain of commuting late at night from office to home and then back again in the early morning must have been extremely taxing. Wright solved this problem by building a studio attached to his home, so that his work life need not be separated from his family life. It was an integration that Wright carried on in his later homes at Taliesin and Taliesin West.

Money for the new work quarters came from a contract with the Luxfer Prism Company under which Wright provided designs for their window prisms and for conceptual designs of high-rise buildings utilizing the prisms. The only ground

The dining room about 1897 or 1898. The lower bay windows have been filled in and the ledges hold arrangements of Oriental ceramics, glassware, figurines, and spherical copper urns designed by Wright.
Photo from Ladies' Home Journal, *January 1903*

on which to build was the area between the home and Chicago Avenue, a space about 76' x 32'. The proximity to Chicago Avenue was advantageous, for it gave a business entrance on the more public street and kept the home and its entrance oriented toward the more residential Forest Avenue.

Plans for the studio may have been started in 1897, but it was not until June 1898 that Wright changed his business address to Oak Park. The only remaining studio working drawings are undated and somewhat sketchy.

The studio has a bi-nuclear plan (a central entry leading to areas on either side), a device Wright would later use in many of his public buildings. Although composed of the same materials as the home (wooden shingles, common brick, diamond-pane glass), the studio, with its bold geometric forms, was more suggestive of a business building than a house, and these forms clearly expressed the spaces contained within. In the original building, a low entry and reception room connected the two-story draughting room on the east with a high octagonal library on the west. The draughting room was square on the first floor, changing to an octagonal drum at the second-story level and capped with a gently sloped octagonal roof. The octagonal second-story design was seen as a way to reduce the apparent bulk of the building as much as an opportunity to play with pure geometric shapes. The lower base portion appeared almost solid, with only long interlocked windows on the north and east sides for light and view. On the second floor, however, the octagonal drum was made predominantly of windows. This play of solid base against a more visually open top was one of the design effects Wright experimented with during this time. The draughting room points the way toward the more massive exterior treatment of Hillside Home School II, Unity Temple, the Larkin Building, the Imperial Hotel, the Johnson's Wax Building, and the Guggenheim Museum. The story-and-a-half library was completely octagonal from base to roof. Only a band of windows just under the sloping roof broke an otherwise solidly shingled facade.

The low entry, with its rhythm of square brick columns, provided a bridge between the two larger elements. Several wide steps, terminated at each end with square brick piers, led up from Chicago Avenue, welcoming the potential client to the somewhat mysterious realm within. The multiple voids of the open loggia indicated where to enter, even though a doorway was not visible. A large stone plaque set

FIRST FLOOR PLAN c. 1898/Historical Drawing

Chicago Avenue entrance to the studio. Low loggia sheltered the entrance doors, and Richard Bock's sculptured figures, "The Boulders," buttressed the ends of the entry roof. "Frank Lloyd Wright, Architect" was carved into the limestone plaque beside the loggia.
Photo from House Beautiful, *December 1899*

into the brick entry wall simply stated "Frank Lloyd Wright, Architect" above his symbol of that time, a crossed circle inside a square. The six entry columns were faced with plaster capitals executed by Richard Bock, a local sculptor who later worked with Wright on the Heller house, the Dana house, the Larkin Building, and Midway Gardens. The capitals, about 15" x 36", depict a "tree of life" (bearing fruit) above an open book of specifications. Below the book hangs a long scroll with a build ing plan incised upon it. Flanking the scroll are two secretary or "wise" birds with long beaks and legs. It was Wright's and Bock's first attempt in the creation of a new sculptural symbolism that had personal meaning instead of the dead and distant image of a foreign past implicit in Roman or Greek sculpture.

Richard Bock was also the sculptor for the crouching figures that sat atop the lower side piers of the entry, their bodies seeming to buttress the higher central section. Representing "the struggle of the oppressed and shackled soul to break its bonds and find self-expression," the two figures were an integral part of the studio composition.

The reception hall was low and dark; the little natural light that reached the space was filtered through art-glass windows set between the front brick piers. A built-in desk with low railings divided the waiting area from the secretary's area. Angled rear walls contained doorways leading to Wright's private office on one side and to the draughting room on the other Several "cube" chairs of Wright's design lined the wall under the windows.

Immediately behind the reception hall was Wright's private office. It had a common brick fireplace against one wall, but the space was mostly taken up with a large plain desk surrounded by cube chairs. A patterned glass skylight was the main source of illumination, with high windows behind Wright's desk adding lateral light. Early photos show a high shelf (behind and above the desk) holding several photographic portraits as well as drawings. Hanging on the wall was a Renaissance bas-relief, "The Singing Boys" by Luca della Robbia, a plaster reproduction Wright probably obtained from the same firm that supplied his other plaster reproductions. Bands of leather were laid over the cube chairs and Wright's desk. A spherical copper urn, designed by Wright, held dried weeds, picked from neighboring meadows and fields.

Leading from the reception hall at the extreme right was a short hall with built-in cases on

Interior of Wright's private office about 1898-1900. Except for the drawings, photographs, and plaster bas-relief, the room's furnishings were all designed by Wright
Photo from House Beautiful, *December 1899.*

each side. Working drawings for the studio show these cabinets as "sample cases" for the numerous building material samples that architects collect. This hall led to the octagonal library, a space which had several functions. Wright called it a "neighborhood fine arts library" on studio plans published in the June issue of *Architectural Review*, but, according to Lloyd Wright, the room was never used for that purpose.

Wright stored his personal collection of books, especially those on art and architecture, in the octagonal library. Except in the entrance, the walls were lined with bookcases to about head height around seven sides of the octagon. The room was naturally lighted by a continuous band of clerestory windows. A square table in the

SECOND FLOOR PLAN c. 1898/Historical Drawing

Rendering of the north (Chicago Avenue) elevation of the 1898 studio as published in 1899 This rendering differs in proportion from the constructed building. The drawing clearly shows the three components of the studio. draughting room to the left, entrance hall in the middle, and octagonal library to the right.
Photo from House Beautiful, *December 1899.*

center of the space provided a place to lay out books and portfolios for study. Whether it was at first intended as a place for conversation with clients, the octagonal library became the room for this special activity. Later remodelings provided swinging wooden brackets to hang drawings of current projects. Above the band of windows, the room had a peaked plaster ceiling following the underside of the octagonal pitched roof. Spherical glass globes with electric lights atop octagonal standards stood at the corners of the room to provide illumination at night.

The main focus of activity in the studio was, of course, the draughting room. Twenty-seven feet square on the ground floor, it rose through a square balcony opening thirteen feet on a side into an octagonal gallery on the second floor and on up to a peaked beamed ceiling some twenty-three feet above the main floor. The west side was taken up almost entirely with a wide, round-arched common brick fireplace. The north and east walls contained the interlocked windows, and the south wall had an entrance to the vault which adjoined the draughting room. At the southwest corner a door opened to a beamed passage which led to the study of the home. This passage was famous in Oak Park, for it contained a double-trunked living willow tree that was growing in exactly this spot when Wright began building the studio. He simply constructed the passageway around the tree. Only the trunk was visible inside; a special collar and roof curb allowed the tree to sway in the wind without damaging the structure. This passage also had a door to the outside and a narrow winding stair up to the draughting room balcony.

Only about seven feet wide, the draughting room balcony was used mostly for auxiliary enterprises and messy work. Richard Bock had his sculpture studio on the balcony for a time. Marion Mahoney and Isabel Roberts worked on art-glass windows there, and Wright's artist sister, Maginel, had her studio on the balcony for a while. At some point Wright used the room over the vault as a darkroom and kept his view camera and other photo apparatus on the balcony. Windows on seven of the eight sides lighted the balcony as well as the draughting room below.

Built on a low budget, the studio addition was basically of standard wood stud construction. Continuous brick foundation walls supported the outer edges of the draughting room, entry, and office. Wood girders and floor joists spanned brick piers to support the center sections of the building. The octagonal library was supported on eight piers. There was no basement under the studio, only a very low crawl space, which brought the level of the main floor as close to ground level as was possible in frame construction. The brick base around the exterior was a veneer, one wythe thick.

The most interesting feature of the draughting room structure was the way Wright handled the thrust of the peaked roof. The interior space extended to the underside of the pitched roof, and horizontal cross-members, normally used to hold the top of the building together, would have obscured the view of the pitched roof beams from the main floor. Wright's ingenious solution substituted a "chain harness" for the cross-members. The octagonal chain-harness tension ring was located approximately in line with the square balcony opening (and was about the same size), but slightly above the level at which the eight roof beams rested upon their stud cluster supports. The octagonal chain-harness was constantly in tension, resisting the outward thrust of the pitched roof beams.

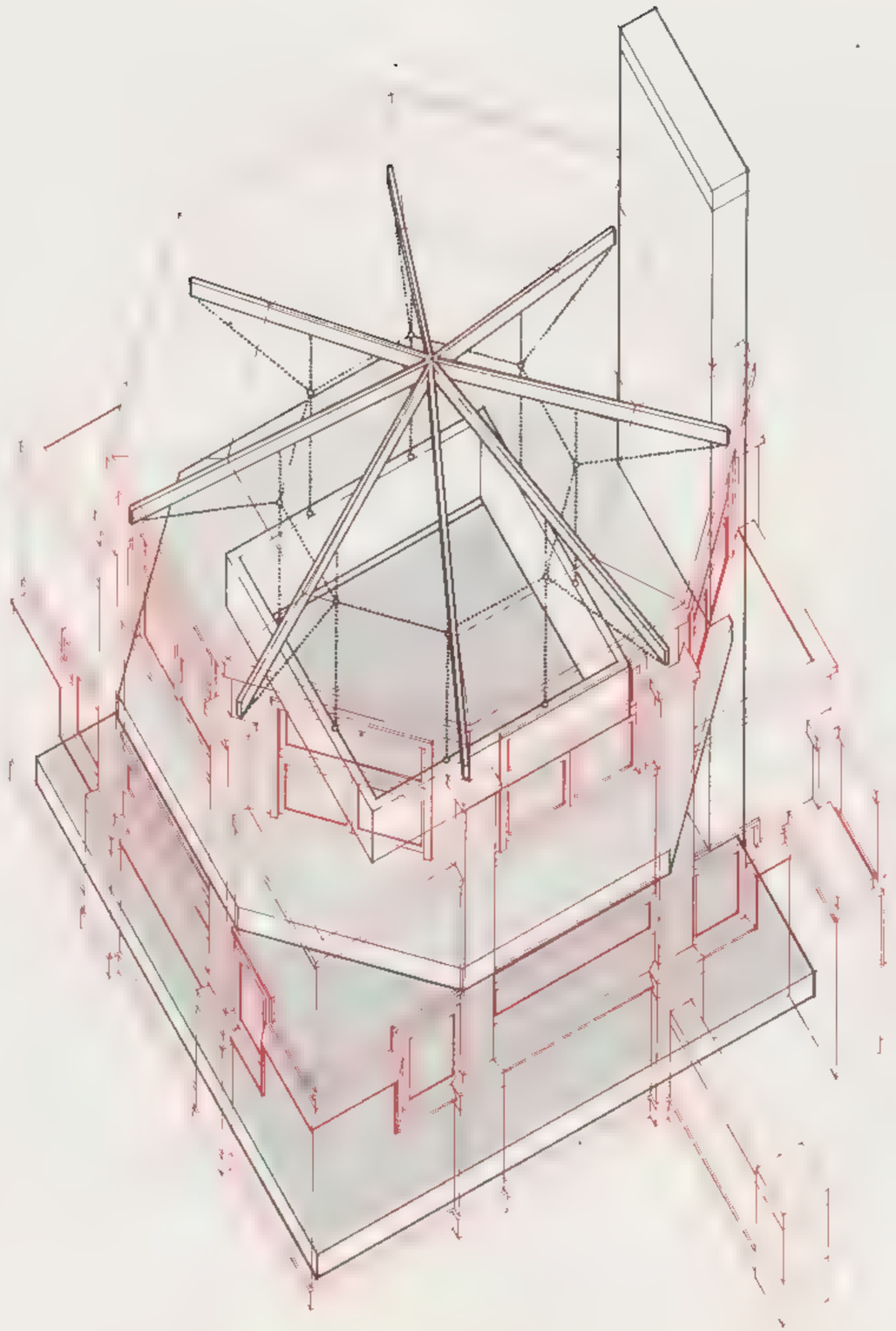
The octagonal opening formed by the harness allowed an unobstructed view of the draughting room ceiling from the floor below. The geometry and construction of the harness was part of the beauty of the draughting room; it is still in place today.

Interior finishes were simple but rich. Plain flat soft wood moldings were stained dark. The walls of the draughting room were a dull red, and the faceted ceiling was composed of gilded plaster panels framed between the exposed roof timbers. The walls of the second-floor gallery were a tawny yellow. The entry hall walls were a rich, deep red, while the octagonal library had olive-green walls.

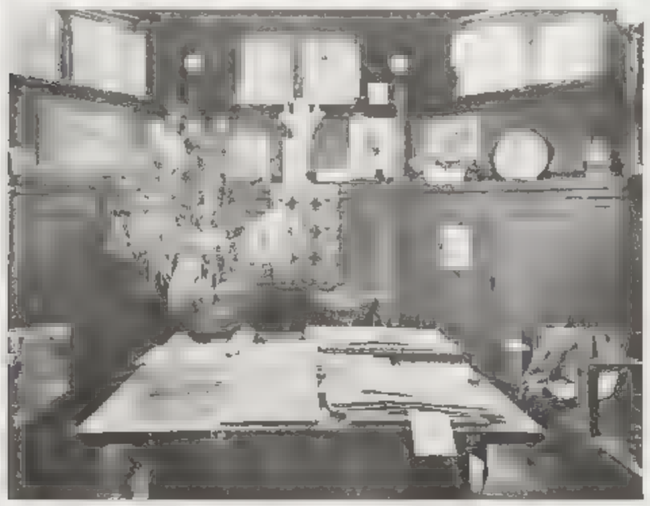
Early published plans and photos of the draughting room show the draughting tables arranged around the perimeter under the balcony. Low drawing cases covered with reference books, classical plaster statuary, and dried plant arrangements filled the center of the room. Round glass electric light globes suspended on chains from the balcony edge (two on each of the four sides) supplemented the natural light. Wright did not have his own draughting table; he worked directly with his assistants at their boards.

Many of the dedicated men and women who worked for Frank Lloyd Wright during these times went on to become well-known architects practicing in the Prairie style; some eventually developed their own architectural expression. Marion Mahoney was the first to join Wright's office. An 1894 graduate of Massachusetts Institute of Technology, she was working for Wright in Steinway Hall by 1895, three years before the studio was built. Soon after came Walter Burley Griffin, William Drummond, Barry Byrne, Andrew Willatsen, Albert McArthur, Francis Sullivan, John S. Van Bergen, Charles E. White,

AXONOMETRIC OF STUDIO



Interior of the droughting room, typical view 1898-1900 Balcony front was suspended by chains from the exposed roof beams. Balcony was used as overflow and messy work area. Statue of Venus de Milo was another favorite of Wright's at the time
Photo from House Beautiful, *December 1899.*



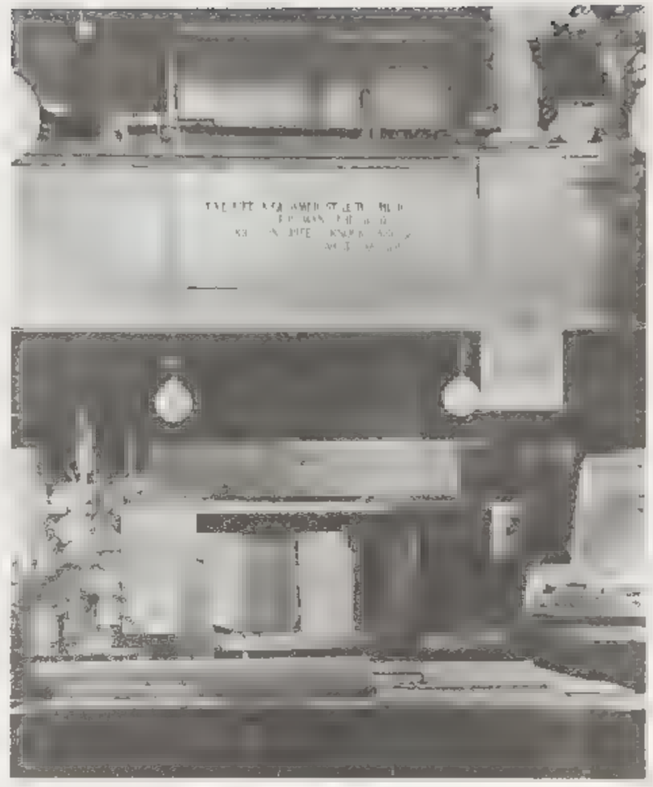
Interior of the octagonal library, 1898-1900. Large square center table held Wright designed copper vase as well as Japanese prints, portfolios, and, when clients called, renderings of their projects. Light standards at the corners of the room provided illumination.
Photo from House Beautiful, *December 1899.*

Jr., and Harry Robinson. Isabel Roberts, for whom Wright later designed one of his best Prairie houses, was secretary and bookkeeper. Many other young architects came to work for a short time and then went their ways. George Elmslie, Wright's close friend at Adler and Sullivan's office, would come in and lend a hand to meet a deadline.

Other artists were also attracted by Wright's progressive, anticlassical philosophy. Sculptor Richard Bock came to work with Wright on several large commissions, as noted earlier. Van den Bergen, another sculptor, was in the studio for a short period; George M. Neidecken learned what he could from Wright and then set up his own interior architecture firm in Milwaukee. Regardless of very low pay, all those connected with the studio were enthusiastic about the innovative and exciting creative work done by Wright at the time, work to which they were able to contribute.

ALTERATIONS TO THE HOME AND STUDIO/1898-1909

Despite a heavy work load (136 executed buildings and projects in the decade between 1898 and 1908), Wright found time for other activities. He and his family had season tickets to the Chicago Symphony. Wright loved plays and would take all the children to see the various traveling companies. He and Catherine gave many parties and dinners, and they received frequent invitations to the social gatherings of friends and clients, particularly those in Oak Park and River Forest. Wright collected books, mostly works of literature and works on the



Interior of the droughting room, 1898. The motto on the balcony is from Rudyard Kipling's "McAndrew's Hymn." It reads
Ye've left a glimmer still to cheer the Man--
the Artifex!
That holds, in spite o' knock and scale,
o'friction, waste an' slip,
An' by that light--now, mark my word--
we'll build the Perfect Ship.
Photo from House Beautiful, *December 1899.*

fine arts. He collected art, beginning with reproductions of classical and Renaissance paintings and sculpture, then moving on to original paintings by Chicago artists such as William Wendt, Indian sculpture by Herman McNeil, and Japanese prints. Wright was also a collector of arts and crafts objects. His one extended vaca-

FIRST FLOOR PLAN c. 1909/Historical Drawing

Chicago Avenue entrance to the studio after about 1906. Low wall divided entry area from street. Entrances located on both sides of the low wall were flanked with half-spherical urns.
Photo from Ausgefuhrte Bauten, *1911.*

tion during this period came in 1905, when he and Catherine went to Japan with Mr. and Mrs. Ward Willitts, one of his clients. The Wrights returned with prints, ceramics, lacquer-ware, and scrolls, all used to decorate the home and studio.

During this decade, the Wrights had two more children: Frances, born in 1898, and Robert Llewellyn, born in 1903. With the births of Frances and Llewellyn, Wright's family totaled six children, four boys and two girls.

In the ten years prior to 1909, Frank Lloyd Wright transformed American domestic architecture with his Prairie house designs and concepts. Many of the basic principles of the Prairie house were already present in his own shingled residence, but they reached full expression in the mature Prairie house: the geometric basis of floor plans and elevations, the indirect entry, rooms flowing easily into one another, simple geometric roofs, emphasis on the horizontal line, strong base line (often masonry), grouping of windows in horizontal bands, use of outswinging casement windows, geometrically patterned art-glass windows, integration of heating and lighting with architecture, use of natural materials, use of natural colors (particularly earth tones), centrally located and massive fireplaces with simple rectangular or round-arch openings, furniture and decoration integrated with architecture, rooms opening up into roof spaces, interior partitions treated as "screens," and the extension of interior spaces to terraces by banks of windows or glazed doors.

Similarly, the studio forecast many of the principles and elements of Wright's nondomestic work: large, simple masses broken occasionally by artfully placed windows or openings, the binuclear plan, the low, dark entry leading to a double height space (with balcony) lit by clerestories or skylights, heating and lighting as part of the building fabric or as decorative element, the free flow of spaces both vertically and horizontally, the use of unique structural systems, and the inward focused interior.

Wright was always concerned with his own personal environment; only by living within beauty could he produce beautiful buildings. He was always seeing things he had designed with fresh eyes and an eagerness to change them to correspond with his new vision. It is little wonder, then, that his own home and, to a greater extent, his workplace were altered several times after he originally built them.

It was to the studio that major changes were made during these ten years. About 1906 a low wall was built across the Chicago Avenue entrance steps, blocking them off entirely from the sidewalk. Two narrow entrances were

Entrance hall to the studio about 1906. A skylight has been added as well as a plan table under the windows. Glazed doors and sidelights separated the entrance hall from the draughting room.
Photo from Ausgefuhrte Bauten, *1911.*

added to either side of the new wall, each flanked by square brick piers topped with half-spherical concrete urns holding growing plants. This was probably done to cut off some of the noise and dirt from Chicago Avenue, which by 1906 was paved and had a streetcar line. It also made a more indirect and interesting path as the clients wended their way from sidewalk to the entrance door.

The reception hall was also changed. The angled rear walls were removed, making the whole room a larger rectangle. A weather skylight was added on the roof, allowing natural light to filter down through three long, narrow

art-glass skylights that ran the length of the entry. The built in desk and barrier were removed, and a new plan desk was installed under the art-glass windows between the brick piers. These windows were changed in design and moved from the outside to the inside of the piers. Three low, spindle backed chairs provided seating for waiting contractors or salesmen. It is not known to what extent Wright's private office was remodeled at this time, since no photos have been found of this period.

Several presentation plans show a stairway to the home basement added just behind Wright's desk. Examination of the floor framing from below indicates that such a stair was probably there. Remnants of plastered walls in the home basement indicate that the stairs led to a bathroom for the draughtsmen and to storage.

The octagonal library underwent considerable change. A new bank of cabinets was installed around the sides of the room (replacing the old ones) and another set of clerestory windows was added above the original set, probably to match a similar change in the draughting room. The light from these upper clerestory windows was diffused by a decorative wood-slat grille which was suspended from the ceiling and hung down in front of the windows. Later photos show these additional upper clerestories covered over on the outside. At some time Wright also added a weather skylight over the entire center portion of the octagonal library. Light was filtered by art glass or frosted glass arranged in a geometric pattern in a flat suspended ceiling. It is this ceiling that is presently in place.

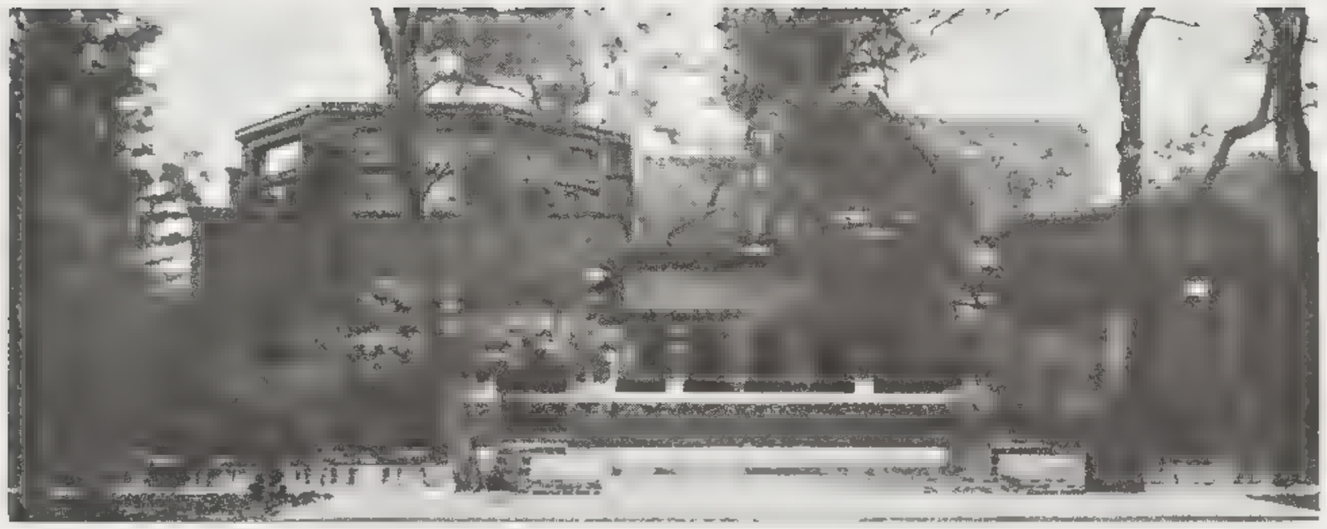
The draughting room also received substantial modification during this period. Wide, glazed French doors with glazed sidelights opened to the reception hall. A system of display "shelves"

Interior of octagonal library about 1906. A second band of clerestory windows with wood grille screens has been added. Cabinet work has been redesigned and a Wright designed print table served as a layout space. Swinging wooden frames held presentation drawings. Conical light shades were suspended from the ceiling
Photo from Ausgefuhrte Bauten, *1911.*

or "decks" (about 6" to 8" thick and 2' wide) were suspended below the underside of the balcony, crossing the room in both directions to form an H pattern. These decks were edged with wood and had a plaster soffit. Lighting fixtures were suspended below the decks, and on the decks plaster models of the Larkin Building and Unity Temple were displayed. The decks brought the scale of the space down to just above head height in some areas of the draughting room, intensifying the contrast of the low areas with the central two-story volume. Tall storage cabinets made of wood separated the draughting tables from one another, creating alcoves for the draughtsmen. New storage cabinets were constructed below the interlocked windows.

Interior of draughting room about 1906. Free-standing cabinets created alcoves for the draughtsmen. Suspended decks lowered scale of room and held building models.
Photo from Ausgefuhrte Bauten, *1911.*

The major structural change to the draughting room was the addition of another band of clerestory windows atop the existing windows in the octagonal drum. Rather than raising the whole roof, Wright simply raised the level of the roof edge to accommodate the new clerestories between the lines of the existing radial beams. This doubled the amount of light entering through the balcony clerestory windows. This change considerably affected the exterior appear-



Exterior of the studio about 1906 showing second line of clerestory windows added to the octagonal drum of the draughting room.
Photo from brochure on Oak Park published by Bellman Associates, 1907.

ance of the draughting room by altering the original proportion of solid base to windowed drum. Raising the roof edge also completely masked the pitched room from street-level view.

CLOSING THE STUDIO AND ALTERATIONS TO THE HOME AND STUDIO/1909

1909 was a trying year for Wright. Although he had a number of new commissions and had won international recognition through the publication of his work in 1908 by *Architectural Record*, his heart was not in his work.

He had fallen in love with another woman, Mamah Cheney, the wife of one of his clients. An offer by the German publisher Wasmuth to come to Germany to prepare a portfolio of his work presented an opportunity for Wright to break with his past. He found an architect, Herman von Holst, to take over his practice, and he and Mamah sailed for Europe in September 1909. The Prairie era was over.

Isabel Roberts and John S. Van Bergen finished the nearly completed projects. Marion Mahoney joined von Holst in completing work underway or in the project stage. Since von Holst already had an office downtown, the studio was simply closed. Catherine and the children continued to live in the Forest Avenue house.

After stopping in Germany, Wright settled near Florence, Italy, and established a studio with his son Lloyd and a former draughtsman, Taylor Wooley. Here they drew the plates for the Wasmuth publication. Many trips to Berlin were made for consultation with Wasmuth, and once the plates were completed and the text written Wright and Mamah Cheney spent time traveling in Europe. In 1910 Wright returned to Oak Park to be with his family for Christmas.

In December of 1911 he left Oak Park and moved to Spring Green, Wisconsin, where his mother held ancestral land. There he built Taliesin 1 for his new life with Mamah Cheney.

Before leaving Oak Park, Wright extensively remodeled the home and studio. The studio was converted to a dwelling for his wife and the four children still at home. The home, with a few changes, was made into a rental unit to provide income for Catherine. A carriage entrance was added to the south side of the home, with stairs leading up into the original entrance hall. This change necessitated the removal of the southern half-round terrace on the exterior and the narrowing of the first flight of steps leading to the second-story bedrooms on the interior. The front (west) entry door was moved from the bay to the front wall between the bays, becoming a way onto the porch rather than a main entrance door. The north half-octagonal bay in the living room was removed, and the room was extended to the edge of the porch. The front terrace was roofed over, and the new roof and projecting trellis were supported by four new brick and wood piers. Sometime after 1920, the terrace was screened.

Lacking tile to cover the wood floor in the bay end of the dining room, Wright removed the tile in the floor's center section and replaced it with magnesite (a combination of wood fiber and concrete). The center floor tiles were replaced in the bay end. The final effect was a wide tile border around an inset panel of magnesite. To provide additional light in the bay end, two cantilevered lights were added. The counter below the full-height windows on each side of

FIRST FLOOR PLAN c. 1911/Historical Drawing

Interior of the living room made from the draughting room by Frank Lloyd Wright for his family in 1911. Rectangular-opening fireplace with projecting hobs was probably remodeled from the round-arched fireplace at this time. Side chairs were originally designed for the studio entrance hall and octagonal library
Photo by Henry Fuermann.

the dining room was removed so that the space could be used for chairs when they were not needed at the table. Upstairs, small dormers with leaded diamond-paned windows were added to the west and north bedrooms for ventilation.

Major changes were made to the studio to prepare it as a dwelling. In the draughting room, the balcony opening was closed over to make a full second floor. The round-arched fireplace was remodeled to a square opening with projecting hobs, and the interlocked windows were enlarged and extended outward for more light. The draughting room became the family's living room.

The Chicago Avenue entrance to the studio was sealed off from the street and covered with a canopy to make a sheltered outside porch. A new entrance was added to the southeast corner of the draughting room, and this led to a new flight of stairs up to the added second-floor bedrooms. The octagonal library remained a library, whereas Wright's office was used for the family dining room. A new first-floor bathroom was added in the exterior space between the octagonal library and the former reception hall.

A new kitchen for the studio dwelling was tucked into the former passageway to the home, the willow tree continued to grow along one wall. Upstairs, over the former draughting room, four children's bedrooms were made in the area once occupied by the gallery. The octagonal drum was filled out at the corners, making the studio square on both levels. A fifth bedroom for Catherine Wright was added over Wright's former office, requiring the closing of the office skylight. To provide some private exterior space, a walled garden was added to the west just beyond the octagonal library. Some of the brick and the stone coping from the demolished half-round south terrace was used for the new garden wall. Access to this garden was by way of new French doors leading from Wright's former office (now the family dining room).

The two dwellings were completely sealed off from each other by a double wythe brick firewall. The door between the home library and the studio was filled in, as were the windows in the north bay of the playroom. The home and studio now became two separate dwellings. On the southeast side of the studio, three brick garages were added, two for the studio dwelling and one for the home.

SECOND FLOOR PLAN c. 1911/Historical Drawing

View of the home and studio, 1977.

The first tenants of the home were Alfred MacArthur and his family, friends of the Wrights. Living with them was Charles, Alfred's brother, who later became the famous playwright. The MacArthurs lived in the house until 1919. Only a few of the various tenants after that date are known. Catherine and her children continued to occupy the studio side of the complex until 1918. By then only Llewellyn was left at home, and the Chicago Avenue dwelling was too big for Catherine's needs. Catherine and Llewellyn moved to an apartment on Oak Park Avenue for one year and then to an apartment on Division Street in Chicago.

In the winter of 1918, Rudolph Schindler and possibly Captain Will Smith, both of whom were probably working for Wright in his Chicago office, moved into the studio dwelling. Wright at this time had his main studio at Taliesin but was in Japan for long periods of time working on the Imperial Hotel. (He also maintained an office in Chicago at 104 South Michigan in 1918 and 1919.) By 1919 Schindler had married, but he and his wife continued to live in the studio dwelling until later that year, when Wright sent him to Los Angeles to supervise construction of Aline Barnsdall's Hollyhock house.

Both the home and the studio were rented until 1925, when Wright sold the property. A disastrous fire that year destroyed the living section of Taliesin, which had burned previously in 1914. Already short of cash and with few commissions in sight, Wright sold his Oak Park property, probably to raise the money necessary to rebuild Taliesin. In preparation for the sale, Wright remodeled the home and studio once again. Mention is made in the sale brochure of the apartment above the garage (which by then had been connected via a bridge to the second floor over the former draughting room). Wright thought of this space as ideal for servants or extra bedrooms. The buildings were offered together or separately.

About the middle of 1925, John O. Baestear bought the entire property for $33,500 and promptly moved into the studio dwelling. The names of subsequent owners and tenants, their dates of occupancy, and extent of remodeling work are still being studied.

Mr. and Mrs. Clyde Nooker bought the home and studio in 1946. During World War II, the property had been divided into apartments. It is known that, during the 1950s, one apartment contained the home's original kitchen, maid's room, maid's bath, and the original dining room (used as a living room). A second apartment contained the home living room, library, pantry (as kitchen), and bath. A

third apartment contained the upstairs playroom (as living room), north bedroom (as kitchen), and the south and west bedrooms. The studio first floor made up a fourth apartment. A fifth apartment on the studio second floor included the four-bedroom area directly above the original draughting room; this second-floor space was converted to a living room, dining area, kitchen, and one bedroom, with Mrs. Wright's former bedroom serving as a second bedroom. A sixth apartment was installed above the garage.

As early as 1956 the Nookers told Wright that they planned to restore the building and commissioned him to do a new design for a bath, lavatory, dressing area, and a kitchen to replace the 1911 kitchen. Gradually the Nookers stripped wood, repainted, and had art-glass windows repaired; in July 1965 they were ready to open the property to visitors. Not all of the house was open for inspection. The apartment made from the home kitchen and maid's room was still in use, as were the apartments above the draughting room and garage. While the Nookers hoped to restore both buildings, the scope of the project was physically and financially beyond them. Even though the home and studio were accessible to visitors, many areas of the home were unfinished, and the studio looked as it did in 1911 (except for Wright's 1956 remodeling). Most of the original furniture was missing. However, without the Nookers' start on restoration work, the buildings would have fallen into far worse condition. After Mr. Nooker's death in 1971, Mrs. Nooker tried to keep the home and studio open to visitors, but that became increasingly difficult. When funds were depleted, restoration stopped. The property was put up for sale in 1972.

Restoration began anew in 1974 when the buildings were purchased and occupied by the Frank Lloyd Wright Home and Studio Foundation.

WEST ELEVATION c. 1889/Historical Drawing

WEST ELEVATION, c.1889

NOTES: Letters point out features which differ from those shown on the 1975-77 survey drawings. Number and letter designations following lettered comments refer to H&S photo file.

KEY. *e, elevation, s, sketch; pl, plan; p, photo; se, section; d, detail; W.O.D., Wright's Original Drawings (in H&S file); K&H, Kalec and Heinz,* The Frank Lloyd Wright Home and Studio *(Oak Park, Illinois).*

a. *No playroom skylight or chimney. See W.O.D., H133(p), H115(p), H103(pl), H104(pl), K&H(p.4)(p)*

b. *Octagonal dining room not yet built. See W.O.D., H104(pl), H103(pl), H124(s), H36(p), H92(p), H90(p), H133(p), H115(p), H90(p), K&H(p 4)(p).*

c. *Garage not yet built. See H66(e), W O.D., H103(pl), H104(pl), H36(p), H115(p).*

WEST ELEVATION c. 1895/Historical Drawing

WEST ELEVATION, c.1895

NOTES: Letters point out features which differ from the elevation immediately preceding this one chronologically. Number and letter designations following lettered comments refer to H&S photo file.

KEY: *e, elevation, s, sketch; pl, plan, p, photo; se, section; d, detail; W.O.D., Wright's Original Drawings (in H&S file); K&H, Kalec and Heinz,* The Frank Lloyd Wright Home and Studio *(Oak Park, Illinois).*

a. *Playroom added. See H91(p).*

b. *Dining room added. See W.O D., H66(p), H125(p), H29(p), H116(p).*

c. *Planting bed higher than extant--added very shortly after house was built; W.O.D., H109(p). See H90(p), W.O.D., H124(s), H31(p), H29(p), H133(p), H115(p).*

d. *No studio. See W.O D., H91(p), K&H(p.4)(p), H103(pl), H115(p), H104(p), H124(s), H31(p), H29(p), H30(p), H133(p), H113(p), H93(p), H91(p).*

e. *Bedroom balcony different (may have originally been built with picket rail, see W.O D.). See H91.*

f. *Lunette above studio window. See H124(s), W.O D., H31(p), H133(p), H115(p), H90(p), K&H(p.4)(p).*

g. *Brackets and molding for windowsill differ from extant. See W.O.D., H115(p), H158(p).*

h. *Side porch not enclosed with extant window on west wall of dining room. See H51(p).*

i. *No central door as originally built. See W.O.D., K&H(p.4)(p), H90(p), H103(pl), H104(pl), H124(p), H31(p), H36(p), H92(p), H90(p), H133(p).*

j. *Dutch door on west wall, south side. See W.O.D., K&H(p.4)(p), H90(p), H103(pl), H104(pl), H36(p), H92(p), H29(p), H90(p), H133(p).*

k. *Screened porch not extant. See W.O.D , K&H (p 4)(p), H90(p), H66(e), H103(pl), H104(pl), H124(s), H31(p), H36(p), H92(p), H29(p), H90(p), H133(p), H106(p), H109(p), H113(p), H114(p), H93(p), H115(p).*

l,n. *Front steps and entrance abutments differ from extant. See W.O D., K&H(p 4)(p), H90(p), H103(pl), H124(p), H31(p), H36(p), H92(p), H29(p), H90(p), H133(p), H114(p), H115(p)*

l. *Special note: The pots sitting atop the front entrance steps abutments which appear in the 1895 elevation are shown in photos prior to 1895. See H90(p), H36(p).*

m. *Semicircular wall not extant 1977. See W.O D., H90(p), H103(pl), H124(s), H36(p), H29(p), H90(p), H133(p), H106(p), H115(p).*

o. *Molding returns only partway along triangle's base, lower shingles have notched edge. See W.O D., H90(p), H31(p), H29(p), H90(p), H133(p), H115(p).*

p. *Unassigned letter.*

q. *Gates at front entrance. See H90(p), H124(s), H31(p), H36(p), H29(p), H90(p).*

r. *No planting bed. See H158(p), W.O.D*

s. *Two center windows not extant 1889. See H158(p), H115(p), W.O.D.*

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d. *Molding added and cross-beam as well. See K&H (p.4)(p).*

e. *Octagonal bay extended. See W.O.D., U11(p), K&H(p.4)(p).*

f. *Pots added (pre-1895; see West Elevation, c.1889, note l). See K&H(p.4)(p), H90(p), H124(p), H31(p), H36(p), H39(p), H90(p), H113(p).*

g. *New door. See H124(p), H31(p), H114(p).*

h. *Central windows added. See H124(p), H114(p), H160(p), H31(p), H133(p).*

WEST ELEVATION c. 1909/Historical Drawing

WEST ELEVATION, c.1909

NOTES: Letters point out features which differ from the elevation immediately preceding this one chronologically. Number and letter designations following lettered comments refer to H&S photo file.

KEY: *pl, plan; p, photo; e, elevation, s, sketch; se, section; W.O.D., Wright's Original Drawings (House); d.p.e., direct physical evidence.*

a. *Unassigned letter.*

b. *Studio added. See other elevations and their respective notes concerning particular features.*

c. *Draughting room drum. See note b.*

d. *Statuary niches extant 1909. See H48(s), H1(s), H123(s), H78(s), H37(p), H87(p), H8(p), H89(p), H96(p), H98(p), H79(p), H62(e), H63(e), H192(pl), H84(e).*

e. *No lower library window. See H101(p), H6(p), H49(p), H102(p), H71(se).*

f. *No base course of concrete. See d.p.e. (base course a later addition; molded over brick, c.1911?).*

g. *Octagonal library added. See note b.*

h. *Apartment bedroom not extant. See North Elevation, c.1898-1911*

i. *Wright's office windows. See H165(p), H77(pl), H74(pl), H154(pl)*

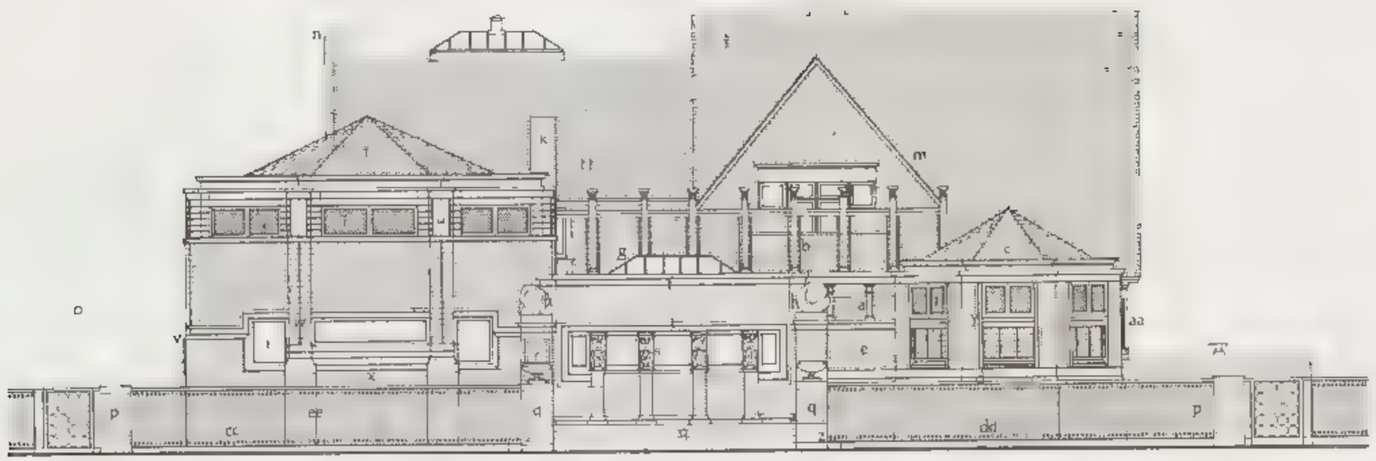
j. *Brick/stone/wood base continued from library. See H141(pl), H74(pl), H77(pl)*

k. *Porch changed. See H89(p), H119(p), H20(p).*

l. *No window above. See H165(p), H132(p), H190(pl).*

m. *Clerestory windows removed. See North Elevation, c.1909, notes.*

NORTH ELEVATION c. 1898/Historical Drawing



NORTH ELEVATION, c.1898

NOTES: Letters point out features which differ from those shown on the 1975-77 survey drawings. Number and letter designations following lettered comments refer to H&S photo file.

KEY: *e, elevation; pl, plan; s, sketch; p, photo; se, section; W.O.D., Wright's Original Drawings (House); d.p.e., direct physical evidence.*

a. *Short columns (total of four) support connecting beams to library. See H84(e), H96(p), H63(e), H62(p), H48(s), H1(s), H123(s), H78(s), H87(p), H89(p), H192(pl), H98(p).*

b. *Tall columns and porch rail. (Evidence not entirely clear.) See H62(e), H9(p), H96(p), H98(p), H84(e), H48(s), H123(s), H87(p), H8(p), H79(p).*

c. *Library roof lower, molding different. See H48(s), H1(s), H123(s), H78(s), H5(p), H84(e), H63(e), H62(e), H79(se).*

d. *Stone water table different (angled). See H63(e), H62(e), H84(e), H1(s), H5(p).*

e. *Present door not original, shingle finish differs from extant brick/brick base. See H84(e), H77(pl), H74(pl), H63(e), H62(e), H190(pl), H48(s), H87(p), H5(p), H89(p), H98(p)*

f. *Molding differs from extant. See H62(e), H63(e), H48(s), H1(s), H123(s), H78(s), H37(p), H87(p), H5(p), H84(e).*

g. *Skylight over Wright's office; no skylight over outer office. See H74(pl), H39(p), H9(p), H43(p), H2(p).*

h. *"Boulders" by Bock (both originally with head out, facing Chicago Avenue). See H84(pl), H48(s), H1(s), H123(s), H78(s), H37(p), H87(p), H5(p), H62(e), H63(e).*

i. *Library and draughting-room windows, cross-weave leaded pattern; reception hall windows were of art glass. See H84(e), H62(e), H63(e), H48(s), H123(s), H37(p), H87(p), H5(p), H8(p), H98(p), H39(p), H43(p), H100(p), H143(p), H14(p), H44(p), H101(p), H6(p), H49(p).*

j. *Roof and parapet different. See H88(se), H48(s), H123(s), H78(s), H37(p), H87(p), H62(e), H63(e), H74(se), H84(e).*

k. *Chimney lower. See H84(e), H48(s), H1(s), H123(s), H78(s), H37(p), H87(p), H79(p), H96(p), H62(e), H63(e).*

l. *No skylight. See H91(p), H123(s), H79(p), H89(p), H26(p).*

m. *No dormers. See H91(p), H48(s), H123(s), H79(p), H89(p), H119(p), H20(p), H19(p), H26(p).*

n. *Single chimney. See H91(p), H91(p), H66(e).*

o. *Garages not built yet. See H84(e), H48(s), H1(s), H123(s), H78(s), H79(p), H63(e), H91(p), H30(p).*

p. *Picket fence, gates, and abutments not extant, 1977. See H77(pl), H84(e), H48(s), H1(s), H123(s), H37, H87, H5, H8(p), H96(p), H30(p), H111(p), H93(p), H91(p), H77(pl), H63(e), H190(pl).*

q. *Front steps, side pylons, and planter different See H77(pl), H74(pl), H84(e), H48(s), H1(s), H123(s), H78(s), H37(p), H87(p), H5(p), H62(e)*

r. *Office logo not extant, 1977. See H84(e), H48(s), H1(s), H123(s), H78(s), H37(p), H87(p), H8(p), H89(p), H96(p), H98(p).*

s. *Secretary birds on only three sides of outer office exterior wall. See H77(pl), H74(pl), H190(pl), H37(p), H87(p), H39(p), H43(p)*

t. *No cantilever. See H77(pl), H74(pl), H62(e), H63(e), H84(e), H48(s), H1(s), H123(s), H78(s), H37(p), H87(p), H5(p), H8(p), H79(p), H89(p), H96(p), H98(p).*

u. *Statuary niches. See H62(e), H63(e), H84(e), H48(s), H1(s), H123(s), H78(s), H37(p), H87(p), H8(p), H79(p), H89(p), H96(p), H98(p).*

v. *Stone cap different (angled). See H62(e), H63(e), H84(e), H1(s), H123(s), H48(s), H78(s), H37(p), H87(p), H79(p).*

w. *Pilasters shingled and narrower. See H190(pl), H84(e), H74(pl), H77(pl), H62(e), H63(e), H48(s), H1(s), H123(s), H78(s), H37(p), H87(p), H8(p), H79(p), H89(p), H96(p).*

x. *Planter not built yet. See H190(pl), H84(e), H74(pl), H77(pl), H62(e), H63(e), H48(s), H1(s), H123(s), H78(s), H37(p), H87(p), H79(p), H89(p).*

y. *Window molding different. See H62(e), H63(e), H84(e), H79(p), H5(p), H1(s), H123(s).*

z. *Curb-side carriage blocks. See H190(pl), H77(pl), H48(s), H1(s), H123(s), H78(s), H37(p), H8(p), H96(p).*

aa. *Library may have been shingled. See H5(p), H84(e), H62(e)*

bb. *Unassigned letter.*

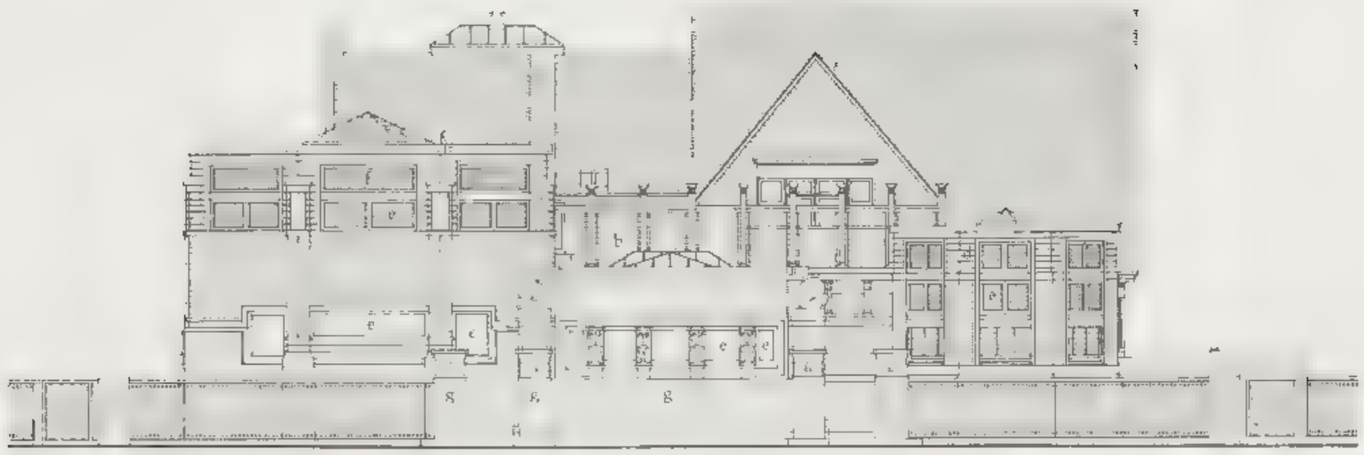
cc. *No cast stone base, also H74(se). See H62(p), contrary evidence, d.p.e (present base applied over brick face).*

dd. *No cast stone base. See d.p.e. (present base was added over brick).*

ee. *Brick pilasters. See H74(se), H63(e), H59(pl), H74(pl), H141(pl), H37(p), H87(p), H79(p).*

ff. *No upper playroom windows. See d.p.e. (window-glass style and hardware match 1911 carriage entry windows).*

NORTH ELEVATION c. 1906/Historical Drawing



NORTH ELEVATION c. 1909/Historical Drawing

NORTH ELEVATION, c.1906

NOTES. Letters point out features which differ from the elevation immediately preceding this one chronologically. Number and letter designations following lettered comments refer to H&S photo file.

KEY: *e, elevation; s, sketch; pl, plan, p, photo; se, section; d, detail; W.O.D., Wright's Original Drawings (House); d.p.e., direct physical evidence.*

a. *Unassigned letter*

b. *Front office skylight added (after letter e windows were changed, but shows in 1906). See H63(e), H4(p), H9(p), H11(p), H79(p).*

c. *Molding changed. See H79(p), H89(p), H96(p), H98(p), H95(p), H28(p)*

d. *Library roof raised, windows added. See H63(e), H84(e), H98(p), H96(p), H8(p), H6(p), H49(p).*

e. *New, simpler art-glass windows installed, fourth secretary bird added. See H89(p), H98(p), H4(p), H9(p), H11(p), H79(p), H89(p), H98(p) (shows 1898 glass still in place in upper story windows, so the front office windows were changed very slightly before the upper studio panes were).*

f. *Studio roof raised by breaking up the roof line to create a clerestory. See H84(e), H63(e), H88(se), H8(p), H79(p), H89(p), H96(p), H98(p).*

g. *Studio entrance reworked with paired pylons, side steps, new planters, and central wall. See H63(e), H90(pl), H8(p), H79(p), H89(p), H96(p), H98(p).*

h. *East "Boulder" turned west (faced north formerly). See H48(s), H87(p), H89(p), H96(p), H98(p), H79(p).*

i. *Carriage stoops raised on three brick courses and planting bed added. See H79(p).*

j. *Chimney raised See H89(p).*

NORTH ELEVATION, 1909

NOTES: Letters point out features which differ from the elevation immediately preceding this one chronologically. Number and letter designations following lettered comments refer to H&S photo file.

KEY: *p, photo; pl, plan, s, sketch; e, elevation; se, section; W O.D., Wright's Original Drawings (House), d.p.e., direct physical evidence.*

a. *Columns removed; shingled wall at porch edge added to screen north bedroom. See H89(p), H119(p), H20(p).*

b. *Windows covered over. See H79(p), H89(p)*

c. *Square overhang built. See H79(p), H73(pl),* A Testament, *p.28, H155(pl).*

d. *Picket fence base changed to cast stone and brick and shingles. See H79(p),* The Art League Book *(1940), p.5.*

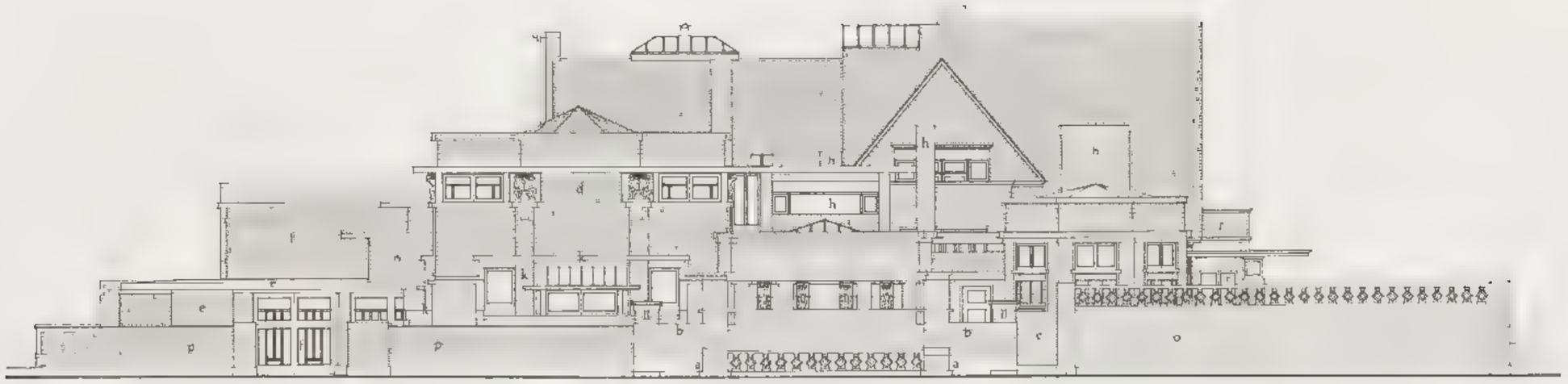
e. *Unassigned letter.*

f. *Unassigned letter.*

g. *Unassigned letter.*

h. *Skylight added. See H71(se), H73(pl).*

NORTH ELEVATION c. 1911/Historical Drawing



NORTH ELEVATION, c.1911

NOTES: Letters point out features which differ from the elevation immediately preceding this one chronologically. Number and letter designations following lettered comments refer to H&S photo file.

KEY: *p, photo; pl, plan; e, elevation; s, sketch, se, section; d, detail; W.O D., Wright's Original Drawings; d p.e., direct physical evidence.*

a. *Carriage stoops raised four more brick courses from 1906; may have been moved back from street as well See H70(pl), H95(p), H81(p), H69(pl), H65(p).*

b. *Former (1906 9) studio entrances bricked in. See H85(s), H94(p), H95(p), H28(p), H70(pl), H68(pl), H85(s), H65(pl), H69(pl), H59(pl), H59(pl).*

c. *New studio (apartment) entrance. See b references.*

d. *Studio apartment bedroom wall shingled (1906-9 windows removed). See H58(pl), H85(s), H68(pl), H85(s), H15(p).*

e. *Port cochere and pier added. See H70(pl), H68(pl), H85(s), H65(pl), H69(pl), H59(pl), H58(pl), H80(p), H86(p).*

f. *Garages added; note no windows in apartment, and apartment entrance yet to be added. See H58(pl), H59(pl), H69(pl), H65(pl), H85(s), H68(pl), H70(pl), H86(p), H80(p), H85(s).*

g. *Unassigned letter.*

h. *Chimneys added, studio apartment bedroom added. See H69(pl), H65(pl), H58(pl), H68(pl), H70(pl), H85(s), H59(pl)(only library), H46(p), H95(p), H20(p), H119(p), H16(p),* The Art League Book *(1940), p 5(p)*

i. *Skylight over Wright's office removed.*

j. *Clerestory windows removed and replaced with shingles. See H85(s), H94(p), H95(p).*

k. *New stone molding, deeper pilaster of brick, planter added. See H85(s), H95(p), H59(pl), H70(pl), H68(pl), H58(pl), H65(pl), H69(pl)*

l. *New main and side windows, main center pair moved from d position. See H65(p), H69(pl), H70(pl), H59(pl), H85(s), H80(p)*

m. *Unassigned letter.*

n. *Bathroom porch added. See H86(p), H80(p), H94(p), H85(s), H68(pl), H58(pl), H69(pl).*

o. *Garden wall built. See H65(pl), H69(pl), H58(pl), H68(pl), H70(pl), H59(pl), H85(s), H95(p), H28(p).*

p. *Yard walls added, but not on west end of north plot wall. See H85(s), H94(p), H95(p), H28(p),* The Art League Book *(1940), p.5 (p).*

q. *Second chimney added. See H85(s), H70(pl), H68(pl), H58(pl), H69(pl), H65(pl).*

r. *Front porch added with cantilever. See H65(pl), H58(pl), H68(pl), H70(pl), H59(pl), H161(d), H126(e), H125(e), H116(p), H69(pl).*

SOUTH ELEVATION c. 1909/Historical Drawing

EAST ELEVATION c. 1909/Historical Drawing

SOUTH ELEVATION, c.1909

NOTES: Letters point out features that differ from 1977 survey elevations. Number and letter designations following lettered comments refer to H&S photo file. Since few photos from this period show this elevation, direct examination is required to establish a relative chronology in many places. This is so noted

KEY: *pl, plan; p, photo; e, elevation; s, sketch; se, section; W O.D., Wright's Original Drawings (House); d.p.e., direct physical evidence; K&H, Kalec and Heinz,* The Frank Lloyd Wright Home and Studio *(Oak Park, Illinois).*

a. *South bedroom windows not built yet. See H122(p), H115(p), W.O.D*

b. *Large window over then extant stair landing. See H22(p), H115(p), W.O.D., H29(p)*

c. *Semicircular veranda wall then extant. See T1(p), H115(p), H124(s), H90(p), K&H(p.4)(p), H31(p), H36(p), H92(p), H29(p), H90(p), H133(p), W.O.D., H106(p), H113(p)*

d,e. *Original house entry and pot then extant. See H124(s), H90(p), K&H(p.4)(p), H31(p), H29(p), H113(p).*

f,g. *No cast stone base on house; cast stone grade change at driveway's edge. See H115(p), H29(p), d p e. (see present cast stone on dining room and the lack thereof below basement windows).*

h. *Basement window and well then extant (question as to location and existence past 1895). See W.O D , H115(p).*

i. *Unassigned letter.*

j. *Carriage entrance not yet built. See H22(p), H66(p), H29(p), H126(e).*

k. *Basement/kitchen wing entrance different (present basement door is k door). See d.p.e. (plaster below stair-landing window).*

l. *Windows formerly in south wall of second floor south bedroom. See W.O.D., H115(p), d.p.e. (molding matches north and west elevations, second floor house windows, does not match molding or character of other first-floor windows)*

m. *1977 door missing. See d.p.e. (door edge stone and brick work, relationship to window below).*

n,w. *Porch and storage below later. See d.p.e. (wall is cast stone vs. stone for earlier walls).*

o. *Basement windows not in yet. See d p.e. (window framing, stud notches).*

p. *Basement window and well original to 1895 (may have come from house basement). See d.p.e. (unbroken board notched into studs).*

q. *Windows later (built to replace light lost by garage covering east window, c.1911). See d.p.e.*

r. *East windows and well (may have come from house basement). See d.p.e.*

s. *Only one chimney. See H91(p).*

t. *Garages not built yet.*

EAST ELEVATION, c.1909

NOTES: Letters point out features which differ from those shown on the 1975-77 survey drawings. Number and letter designations following lettered comments refer to H&S photo file. In general, features documented as changed on previous elevations (notably North) are not redocumented here. Refer to them in the event of questions.

KEY: *pl, plan; p, photo, e, elevation; s, sketch; se, section, W O.D., Wright's Original Drawings (House), d.p.e., direct physical evidence.*

a *1977 vent; 1909 window. See W.O.D., H91(p), d.p.e. (wasn't changed to vent until later skylight)*

b. *North bedroom, east window. See W.O D., H91(p), d.p.e (covered by firewall in 1911), H190(pl).*

c. *Shingles, no brick firewall See W.O.D., H91(p), H79(p).*

d. *Playroom north windows open. See W.O D., H91(p)*

e. *No garages; east endwall shingled (should be behind firewall). See H91(p).*

f. *Brick base and stone water table visible (should be behind firewall). See H91(p).*

g. *Basement windows. See d.p e. (bricked openings in basement)*

h. *No south chimney. See H91(p).*

i. *No basement windows. See South Elevation c.1909, note o*

j. *No driveway, grade slopes. See H115(p), H29(p)*

k. *Stone step. See H29(p), H93(p), H115(p)*

l. *Two story brick vault and darkroom. See H77(pl), H74(pl), H141(pl), H192(pl), d.p.e. (brick foundation extant with one-half vault floor in studio basement), H190(pl).*

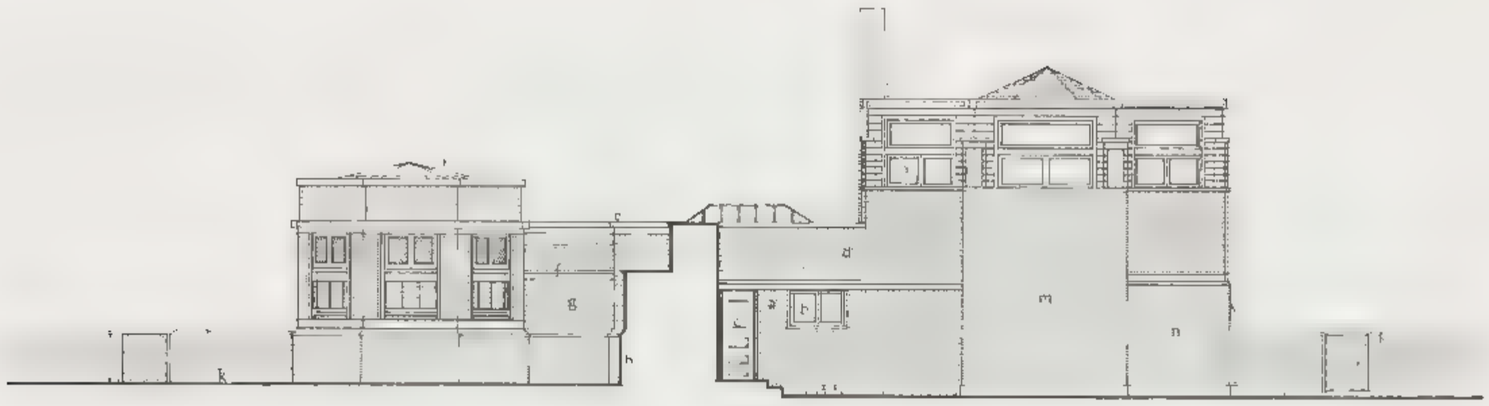
m. *Draughting room elevation differs. See North Elevation, c.1909, all draughting room elevation notes.*

n. *Entrance/outer-office elevation differs. See North Elevation, c.1909, all entrance and outer-office elevation notes*

o. *No base course. See H115(p), H29(p).*

p. *Base (concrete) existed (without planter in 1909). See H62(e), H63(e), H74(pl & se)*

SOUTH STUDIO ELEVATION c. 1909/Historical Drawing



SOUTH STUDIO ELEVATION, c.1909

NOTES: Letters point out features which differ from those shown on the 1975-77 survey drawings. Number and letter designations following lettered comments refer to H&S photo file.

KEY: *pl, plan; p, photo, e, elevation; s, sketch; se, section; W.O.D., Wright's Original Drawings (House), d.p.e., direct physical evidence.*

a. *Pre-1911 home/studio link--low peaked roof, shingled. See H190(pl), H77(pl), H74(pl), H141(pl), H170(p), d.p.e. (brick vault foundation stops and load is taken up by beam, so the exterior finish is shingles of board and batten, not brick).*

b. *Double windows in link. See H141(pl), H77(pl), H74(pl), H190(pl).*

c. *Door to outside, probably a four panel door with large upper panel glassed. See H190(pl), H74(pl), H141(pl).*

d. *Rear of Wright's office and draughting room, shingled (perhaps board and batten) and continuous. See H190(pl)*

e. *Molding wraps around rear of Wright's office.*

f. *Molding to match molding on North Elevation, c 1909.*

g. *No bathroom/shingle siding. See H165(p), d.p.e. (brick for bath is much redder, c.1911, in renovations for apartment).*

h. *No exterior door in Wright's office. See H77(pl), H74(pl), H141(pl), H165(p), H190(pl).*

i. *No high windows in Wright's office. See H190(pl), H165(p), H2(p), H132(s).*

j. *Skylight in library roof and ceiling. See d.p.e. (hole in library ceiling), H71(se), H73(pl), H70(pl), H65(pl).*

k. *Ground and grounds different. See d.p.e. (brick for garden walls is later, etc.).*

l *For upper draughting-room elevation changes, consult North Elevations, c.1898, 1906, and 1909.*

m. *Brick vault and darkroom. See H192(pl), H190(pl), H77(pl), H74(pl), H141(pl), d.p.e. (brick foundation extant with half-vault floor in studio basement).*

n. *Windows and apartment entrance not built yet. Stone and wood trim end at vault. See H192(pl), H190(pl), H77(pl), H74(pl), H141(pl)*

o. *Upper drum octagonal not squared off for apartment or stair. See H190(pl)*

NORTH HOME ELEVATION c. 1909/Historical Drawing

NORTH HOME ELEVATION, c.1909

NOTES: Letters point out features which differ from those shown on the 1975-77 survey drawings. Number and letter designations following lettered comments refer to H&S photo file

KEY: *pl, plan; p, photo, e, elevation; s, sketch; se, section; W.O.D., Wright's Original Drawings (House), d.p e., direct physical evidence.*

a. *Door and stair added in 1898*

b. *Second chimney later. See H91(p), H66(e), H84(s)*

c. *Windows in kitchen. See H91(p).*

d. *Windows in hall. See H91(p), d.p.e. (plaster crack outlines).*

e. *Shingled walls. See H91(p).*

f. *Stone water table with brick base. See H91(p).*

g. *Retaining wall and base to accommodate level of grade change.*

h. *Roof slope visible. See H91(p).*

i. *Balcony wall shingled. See H89(p), H119(p), H20(p)*

j. *Basement windows. See d.p.e. (holes still visible in basement).*

k. *Octagonal living room bay extended See W.O.D., H90(p), H160(pl)*

l. *Veranda columns freestanding (not in the exterior wall plane) and longer than those of 1977. See W O.D., H158(p), H115(p), H124(s), H90(p), H160(p), H133(p), H91(p), H109(p).*

m. *Stone edging and brick base lower. See H158(p), W O.D., H115(p), H90(p), H31(p), H29(p), H133(p), H91(p), H109(p), H124(p).*

n. *Shingled exterior wall (1977 plastered interior wall). See W O.D.*

o. *No garden walls, planters, etc. See W.O.D.*

p. *No front porch (screened). See H158(p), W.O.D., H115(p), H124(p), H90(p), H160(p), H31(p), H36(p), H92(p), West Elevation, c.1889, note n*

q. *Base planter. See H158(p), H115, H124(p), H90(p), H31(p), H29(p), H133(p).*

r. *No door in Wright's office. See H77(pl), H74(pl), H141(pl), H165(p), H190(p).*

s. *No high window in Wright's office. See H165(p), H2(p), H132(s).*

t. *No garages in 1909. See H84(e), H48(s), H1(s), H123(s), H78(s), H79(p), H63(e), H91(p), H30(p).*

u. *Window group raised and modified in 1898*

3. THE PLAN FOR RESTORATION AND ADAPTIVE USE

RESTORATION DATE

The Frank Lloyd Wright Home and Studio Foundation conscientiously considered four options before selecting a restoration date for the property.

One approach was that of "no change." The property would remain in acquisition condition, and historic or architectural interpretation of earlier conditions would be done through photographs and other simulations. Except for minor alterations around Wright's office in the studio and in the kitchen wing of the home, the property as acquired in 1974 still exhibited the same general appearance as at the time of the 1911 conversion to a residential duplex. It is noteworthy that virtually all architectural changes were made by Wright himself. While the apparent conflict of removing Wright to restore Wright could certainly justify the "no change" approach, the real significance of the structures, and in particular that of the studio, is clearly found in their use and appearance prior to 1911.

The foundation interprets the home and studio as a compilation of Wright's evolving design attitudes during the time that he lived and worked there. That was a period of continuing functional adjustment and aesthetic refinement for the buildings, from the experimental efforts of the 1890s through the mature Prairie style of the early 1900s. This continuum stopped with Wright's departure in 1909. Few of the architectural changes in 1911, and none of them after that date, contributed anything to the earlier expression of studio combined with home which existed when Wright resided there. In fact, the post-1909 changes confuse and obscure much of the original design and purpose. Therefore, to adopt the "no change" approach would be to allow the more recent modifications, albeit by Wright, to mask the earlier and more significant effort.

A second approach was to select the "best" architectural elements (from individual rooms down to isolated details, fixtures, and furnishings) and establish dates for the retention or restoration of each. Dates could range from 1889 to 1957. This approach was considered inappropriate because of the subjective nature of the selection process, and because the resultant potpourri of objects would create a fictional setting and defy any sort of chronological interpretation or furnishings policy.

A third approach was the rigorous restoration to a selected significant date, such as 1909, with no exceptions permitted. This would disallow many adaptive uses such as offices, sales shop, caretaker's quarters, and other functions associated with contemporary roles for the buildings as publicly accessible historic structures. It would also mean substantial demolition of Wright-designed, useful, and architecturally compatible elements such as the garage area and apartment above. The foundation believes that the restoration is part of a larger goal defined by overall educational and interpretive programs. Careful adaptation of support spaces within the buildings as well as the allowance of dual use for exhibits, seminars, and other active programs within the restored rooms would be far more appropriate to the spirit of the home and studio.

The fourth approach, and the one selected by the foundation, focuses on restoration to the 1909 date, at the peak of studio activity, but allows for certain reasonable exceptions. Exceptions are defined as either:

a. Areas or elements of lesser architectural importance that are adaptable to necessary functional use for foundation activities and that do not obscure areas of higher significance. Examples include the 1895 kitchen wing, which will be adapted for administrative offices, and the garage and apartment wing at the rear of the property, which will house the bookshop and provide an apartment for an on-site caretaker. Any adaptive-use remodeling will be executed to allow future restoration to the 1909 date.

b. Areas or elements of architectural significance that are not from the 1909 date but that may be retained because they do not seriously obscure the 1909 restored appearance, or areas that would require excessive rebuilding with questionable benefit. An example of the former would be portions of the perimeter property walls. Continuing research into structural issues and in dating building elements may reveal items, such as the studio fireplaces, to be considered for the latter category.

The studio spaces, along with the home playroom, dining room, and living room fireplace alcove, comprise the most architecturally significant areas. They also entail the most complex restoration efforts.

Through the exhaustive attention of Mr. and Mrs. Clyde Nooker, owners from the 1940s to 1974, the home has been basically restored to the 1909 period with the exception of the present west porch, entrance and lower main stairs, the north porch and bay windows, finishes and furnishings, and the north playroom windows.

While the general spatial components of the studio remain intact, Wright's own extensive modifications of 1911 and 1957 will need to be

removed to recreate the studio of 1909. Restoration will include: removal of the apartment rooms above and behind the draughting room and office; removal of the kitchen, north entry canopy, and library garden; reconstruction of the balcony, vault, passageway, and skylights in the office and library; and replacement of virtually all windows and much of the interior trim.

Though some elements scheduled for removal (notably, the north entry canopy and library garden) have considerable significance, to retain these later additive features while restoring the rest of the 1909 studio facade would create a design that never existed. Furthermore, such elements often require almost total rebuilding in order to be structurally sound.

PROGRAM AND SPACE ALLOCATION

A careful analysis of exactly which functions can be housed by the structures, and then thoughtful allocation of space to functions within the home and studio, is needed to meet appropriately the physical demands of foundation programs.

Not all the necessary program functions can be carried out in the existing buildings. The foundation may obtain other property to satisfy those needs and will also continue to utilize available community facilities.

Functions are classified as either primary or supportive. Primary functions relate generally to the public and are usually directed toward the Education and Community Development Programs. They include interpretive touring, traveling exhibits, conferences and seminars, bookstore and shop, educational activities for children. A more passive primary function is the Research Center, which is limited to use by scholars.

Supportive functions either sustain primary functions or relate to administrative, storage, or maintenance activities. Social events, although generally directed to the public, are considered a supportive function. Administrative activities will ultimately require office space for an executive director, an administrative assistant/house manager, a curator/education director, a Tour Center director plus an assistant, a secretary, and a receptionist. As staff continues to grow, a convenient off-site location for some of these offices may be necessary.

The following space allocation matrix shows thirty-two on-site areas that can be assigned to either primary or supportive functions. In most cases, primary functions occur in restored spaces and supportive functions occur in both restored and less significant adaptive-use spaces. The matrix also indicates major and limited (or occasional) uses for the various spaces.

The general concept for restored spaces is to return the 1909 appearance in finishes and furnishings while at the same time allowing a variety of contemporary uses. For example, the restored dining room will also serve as a special meeting room where meals can be served. The draughting room will not only be restored but also will serve as exhibit space and as a seminar and lecture room.

Adaptive-use spaces, like the 1895 kitchen wing, will be remodeled to allow future restoration should the supportive function--in this case, offices--be moved off-site.

Through sensitive use of space, most program functions can be accommodated on the property without limiting the home and studio to either a period museum or a renovated conference/research center.

ADAPTIVE USE IMPROVEMENTS AND OTHER REHABILITATION

As a general approach, the foundation upgrades all structural, electrical, mechanical, and plumbing systems as required in and adjacent to a given project area at the time that restoration begins.

Certain property improvements cannot be considered as restoration, nor can they wait for the restoration schedule in order to be implemented. Some of these are listed below in the "Restoration and Adaptive-Use Projects and Priorities" section. They fall into the following categories.

1. CODE COMPLIANCE AND OTHER SAFETY ISSUES

The home and studio originally complied with residential safety standards. In certain respects, the buildings now more closely approximate public assembly occupancy, which requires the addition of stair handrails, outward swinging doors, emergency lighting, fire extinguishers, and a complete smoke and heat detection system.

FRANK LLOYD WRIGHT HOME AND STUDIO SPACE ALLOCATION

● Major use

◐ Limited or minor use

	HOME															STUDIO									GARAGE					SITE	
	Living Room	Private Study	Pantry	Dining Room	Entry Hall	1895 Kitchen	Maid's Room	West Bedroom	South Bedroom	North Bedroom	Bath	Playroom	East Basement	Dining Room Basement	Living Room Basement	Private Study Basement	Reception Hall	Draughting Room	Mr. Wright's Office	Library	Passageway	Vault	Balcony	Upper Vault	Basement/Crawl Space	North double garage	South single garage	Shed	Laundry	Second floor garage	West lawn	East garden court
PRIMARY FUNCTIONS																															
Restored Area/Interpretive Touring	●	●	●	●	●			●	●	●	◐	●					●	●	●	●	●		◐								●	◐
Traveling Exhibits												◐						●	◐	●	●											
Research Center																		●				●	●	●								
Conference/Seminar								●	●	●		◐						●	◐	●			◐									●
Bookstore/Shop																										●	●	●				
Children's Educational Programs												●																				
SUPPORTIVE FUNCTIONS																																
Reception/Waiting																	●	●		●												
Social Events	●	●		●	●							●					●	●	●	●	●		●								●	●
Offices						●	●						●	●		●	●	◐														
Kitchen/Pantry			●			●																										
Caretaker																														●		
Storage • Exhibition and Research															●							●		●								
Storage • Buildings and Grounds															●												●					
Public Toilets						●					◐																	●				

II. SECURITY

In order that a major acquisitions program can be undertaken, a monitored security system has been installed to protect the home and studio and their contents.

III. ADAPTIVE USES

Support spaces that are in fact adaptive uses (such as the offices, kitchen, shop, and caretaker's apartment) must be remodeled without a visible impact on restored areas. Contemporary lighting, finishes, and furnishings are used in these areas if appropriate.

IV. NONRESTORATION REPAIRS

Beyond the periodic maintenance program are larger repair projects that will be required as the structures continue to age. When it is not possible to wait for an adjacent restoration project to commence, such repairs are undertaken with sensitivity to their visual impact and to their permanent or temporary nature. Examples include structural work, repairs to disintegrating plaster, sidewalk replacement, roof repairs over the studio and carriage entrance, sewer work, electric wiring replacement, and masonry tuckpointing.

COLLECTIONS

The collections of the home and studio are being developed to complement both the Restoration and Education Programs. Acquisition, by gift and purchase, reflects the established 1909 restoration date. Photographic and written records plus personal interviews will serve to guide the selection of these furnishings and individual artifacts. An exception is made when documentation for the room is unavailable for 1909; in such a case, the furnishings and artifacts reflect the closest date prior to that.

Whenever practical, original artifacts are obtained. In the many instances when this is not possible, objects of similar design, date, and manufacture are acquired. An important exception is the duplication of those objects designed by Wright specifically for the home and studio. In addition to the artifacts selected to re-create Wright's living and working environment, objects designed by him for other structures are acquired for interim periods with the intention of ultimate trade or sale that will, ideally, return the objects to their original buildings. Until the restoration of the home and studio is complete, this material will be a basis for exhibitions interpreting the development of Wright's architecture and interiors.

The foundation's desire to actively use historic furnishings (the dining room set or original armchairs, for example) requires that objects be in extremely stable condition.

The restoration of an artifact for preservation or historical accuracy is undertaken only after several factors have been carefully evaluated: interpretive importance, projected use, present condition, and cost of restoration. If restoration measures appear necessary, they are executed so as to place minimal physical and chemical demands upon the object. No restoration is performed that would deny the original materials, construction, or design of any object. Records are kept to document the object before, during, and after restoration treatment.

The safety and longevity of the collections are of the utmost concern. The conservation program will therefore incorporate certain environmental controls: stable temperature and humidity, minimal sunlight, constant monitoring for insects and other pests. Security from damage or theft by the public, as well as proper storage and handling of artifacts, will further insure the collection.

EXHIBITIONS

Specially selected exhibitions are essential to the interpretation of the home and studio. Two display categories are currently being developed.

PERMANENT EXHIBITIONS

These will consist of photographic and interpretive materials relating directly to the history of the home and studio. Material will be integrated with the tour program and will unfold on a room-by-room basis. Material displayed in the home will cover the history of Wright's immediate family and his residential design philosophy as evidenced in his own home. Material displayed in the studio will concentrate on Wright's office, his staff, and major projects designed in the studio from 1895 to 1909. Exhibitions will include pertinent photos, models, furnishings, and historic artifacts, all with identifying captions. A restoration summary will be posted in each room.

TRAVELING EXHIBITIONS

The Exhibitions Committee will select and install traveling displays dealing with the Prairie style and related developments. These exhibitions will be housed in the studio library or draughting room depending on availability and appropriateness. Subjects might include Wright's work before and after 1909, H. H. Richardson, J. L. Silsbee, Richard Bock, Orlando Giannini, Alfonso Ianelli, Prairie and Chicago School architects, the English arts and crafts movement, Japanese printmakers, and preservation and restoration topics.

RESTORATION AND ADAPTIVE USE DESIGN DRAWINGS

The following drawings graphically describe the plan. Floor plans show in black existing elements that will remain and be restored. Elements shown in gray exist but will be removed to allow restoration according to the principles of the plan. Those elements which will be added are shown in red; they replace elements that have been previously destroyed, removed and lost, or removed and relocated. In this latter case, original material will be preserved and used in the reconstruction whenever possible.

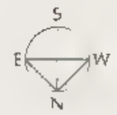
Elevation drawings, for the sake of graphic clarity, show the finished restoration elevation. Where appropriate, elements that have been removed are indicated with dotted lines. A complete analysis of the restoration elevations requires comparison with the survey elevations in Chapter 1.

The design drawings illustrate the general restoration concept. Complete drawings and other documentation for each restoration effort are prepared as the project is funded, and these are contained in the master file of the Restoration Committee.

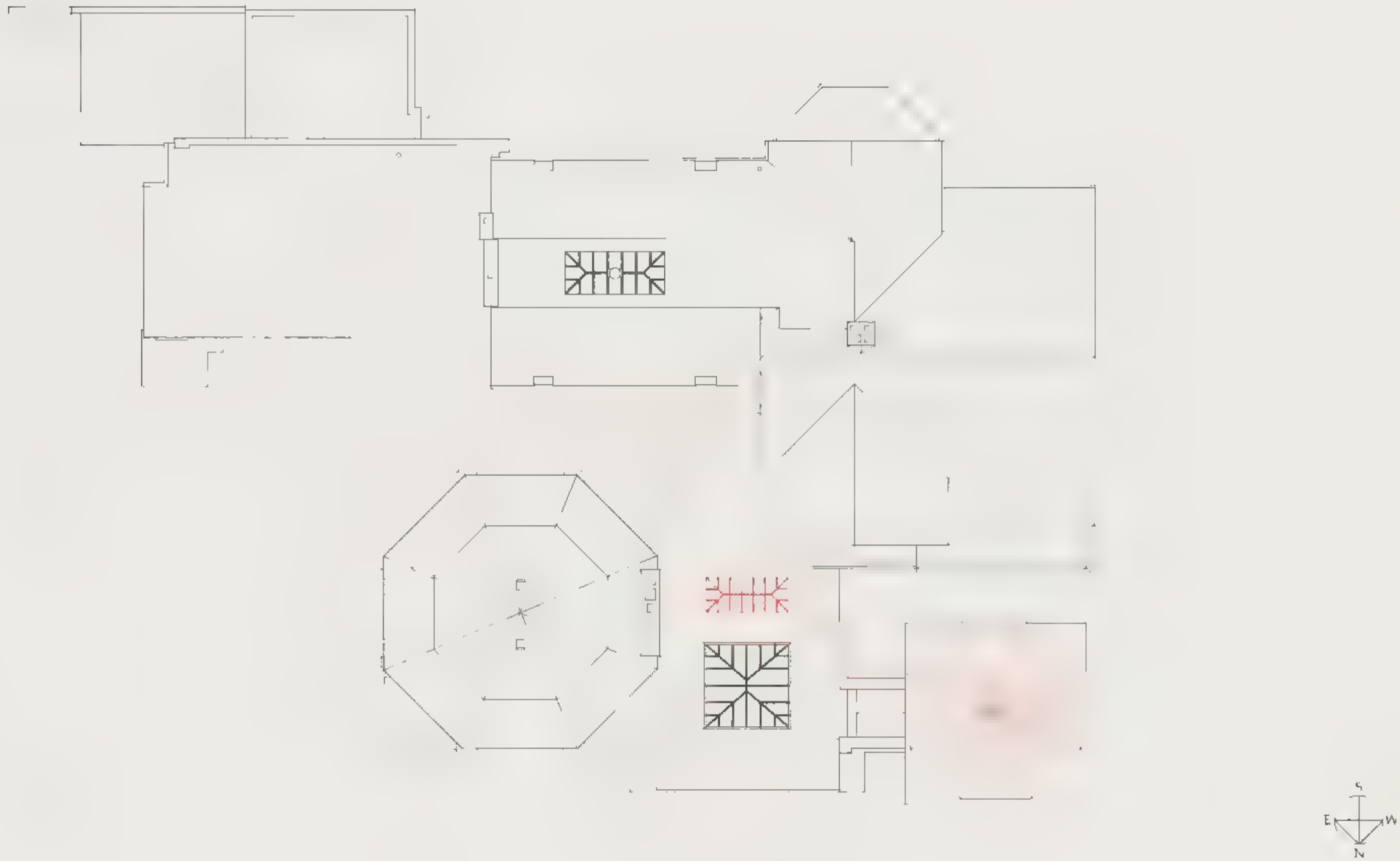
BASEMENT PLAN/Restoration and Adaptive Use Design Drawing

FIRST FLOOR PLAN/Restoration and Adaptive Use Design Drawing

SECOND FLOOR PLAN/Restoration and Adaptive Use Design Drawing

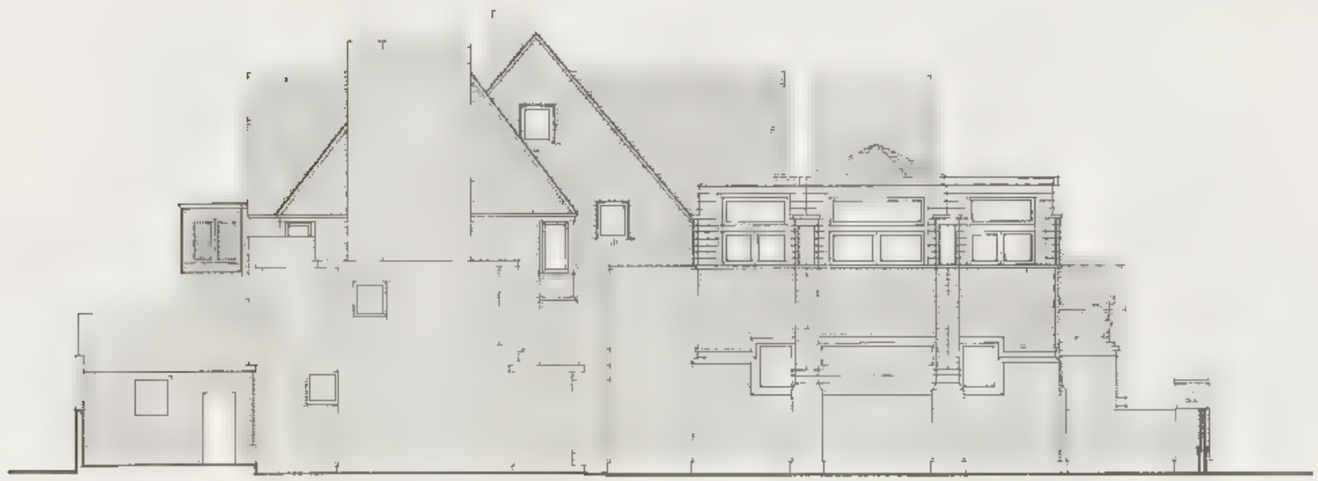


ROOF PLAN/Restoration and Adaptive Use Design Drawing



WEST ELEVATION/Restoration and Adaptive Use Design Drawing

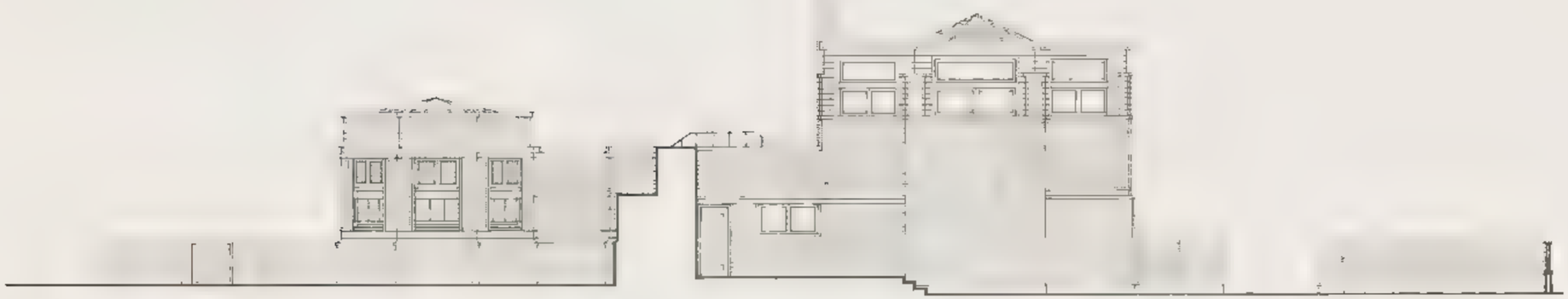
EAST ELEVATION/Restoration and Adaptive Use Design Drawing



SOUTH ELEVATION/Restoration and Adaptive Use Design Drawing

NORTH ELEVATION/Restoration and Adaptive Use Design Drawing

SOUTH ELEVATION (Studio)/Restoration and adaptive Use Design Drawing



NORTH ELEVATION (Home)/Restoration and Adaptive Use Design Drawing

RESTORATION AND ADAPTIVE USE PROJECTS AND PRIORITIES

The specific projects and priorities of this plan are dependent upon variable factors. Restoration funds have ranged widely in amount from year to year, although as the foundation matures, the variations should narrow, and overall funds should show constant growth. Local and national political factors will also affect the progress of restoration, and the specific desires of large individual donors may affect the ordering of priorities.

It is particularly important that this section of the plan remain flexible and receive annual review and revision. The list below, therefore, is designed for easy amendment. Projects are arranged in approximate order of priority.

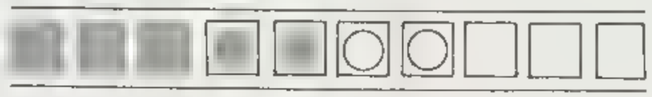
Off-site work, which may be contemplated by the foundation to accomplish goals and objectives, is not included in this plan. It is understood that such activity will be fully coordinated with the plan to avoid compromising the restoration work in any way.

The accession and restoration of furniture and artifacts is an ongoing project. As rooms assume priority for restoration, they also assume priority for active furnishings acquisition.

KEY TO PROJECT STATUS

Each item is preceded either by an (R) to indicate what is primarily a restoration project or by an (A) to indicate an adaptive-use or other improvement.

Below each listed item are ten squares, each equivalent to 10%. Shaded squares combine to show percentage completed as of fall 1978. Shaded circles within squares show the percentage to be completed in the following year. An open circle within a square targets the percentage of work to be accomplished in the next five years. Remaining squares show the percentage to be completed by 1990.



The above example indicates a project which is now 30% complete; projected to 50% complete by the end of the upcoming year; 70% complete in the next five years; complete by 1990.

The 1990 date marks the complete restoration of the home and studio buildings and their site.

KEY

Completed

To be completed by 1979

To be completed by 1984

To be completed by 1990

LISTING CURRENT TO FALL 1978

1. (R) Reopen 1911 firewall between home and studio for access between the two.

2. (R) Restorative work to effect weathertightness: replace home roof with fire-resistant shingles and sheathing; replace gutters, leaders, and certain gable shingling; remove 1911 dormers and skylight; insulate home roof; repair twenty-three art-glass windows; tuck-point chimneys, add flue liners; tuck-point, repair, and rebuild certain site perimeter walls.

3. (A) Other work to effect weathertightness: studio roof repairs; carriage entrance roof repairs; weatherstripping.

4. (R) Partially reopen north wall at studio as public entrance.

5. (A) Code and other safety requirements: handrails for two stairways in home; reverse exterior door swings; recircuit second floor of home; sidewalk and driveway repair/replacement.

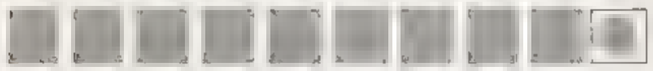
6. (R) Parkway tree treatment/replacement and seeding.

7. (A) Fire and burglary detection/alarm systems.

8. (A) Exterior graphics system.

9. (R) Restoration of Chicago Avenue parkway.

10. (R) Restoration of dining room.

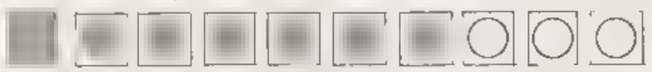


11. (R) Planning analysis of projected studio restoration.

12. (A) Renovation of home kitchen and maid's room into offices and serving kitchen.

13. (R) Restoration of playroom.

14. (A) Renovation of garages into bookshop and public washrooms.



15. (A) Renovation of apartment above garages for caretaker.

16. (R) Restoration of draughting room, balcony, vault, and passageway.

17. (R) Restoration of Wright's office.

18. (R) Restoration of reception hall and balance of studio entrance.

19. (R) Restoration of library.

20. (R) Restoration of living room, entry, veranda, and main stair.

21. (R) Restoration of private study and pantry.

22. (R) Restoration of three bedrooms, hall, and bath.

23. (R) Landscape west lawn and east court.

24. (A) Renovation of basement into work and storage space.

SUMMARY OF DOCUMENTS

Because of their character, bulk, or restrictions on their reproduction, a number of documents essential to the preparation of the plan are not reproduced in this work. The following list, based on the Restoration Committee master file, details all the available background material acquired or generated by the foundation to date. Persons interested in particular documents are requested to contact the Restoration Committee for use, examination, or reproduction arrangements.

PROPERTY MAINTENANCE MANUAL

This document, presently under development with the assistance of the National Trust, establishes a comprehensive program for maintenance of the buildings (interior, exterior, and mechanical systems), the furnishings and artifacts, and the site and landscape.

DRAWINGS

The foundation presently has more than 250 drawings related to the property; as research and restoration continue, this collection is expected to grow. A complete index, kept in the master file, is arranged in the following five categories.

I. SURVEY DRAWINGS

Reproduced in part in this work (see Chapter 1, "The Restoration Process"), these drawings accurately describe the property at the time of occupancy by the foundation and prior to restoration. Not only do they provide a record of the structures from 1975 to 1977, but they also serve as base documents for restoration project drawings. As major projects are completed, reproducibles of survey drawings will be revised to reflect the finished work.

Survey drawings include presentation plans, sections, and elevations; dimensioned sepias, mechanical and electrical surveys; sketches and notes used in the preparation of the drawings; and half-size reductions. Originals are 34" x 42", ink on mylar at a scale of 1/4" = 1'0". With the exception of the mechanical and electrical surveys, this category is complete.

II. RESEARCH DRAWINGS

As historical data are obtained, they are translated to a series of plan and elevation drawings that reflect the appropriate time period. Drawings in this category are continually improved as new research information is made available. The research drawings (many are contained in Chapter 2) help determine the content of design drawings for restoration and adaptive use.

Originals are 34" x 42", ink on mylar, at a scale of 1/4" = 1'0". Research drawings also include preliminary annotated drawings, combined plans printed in two colors, and the early historical plan drawings.

III. DESIGN DRAWINGS

These drawings are described and shown in Chapter 3, "Restoration and Adaptive-Use Design Drawings." Annotated plans are revised and updated as restoration proceeds. The drawings are at 1/4" scale, 34" x 42", ink on mylar, with the exception of the 1975 preliminary restoration scope plans, which are on sepia paper, 17" x 24", with 1/8"=1'0".

The site and landscape drawings were begun by Lloyd Wright; when they are completed, they will be an important part of this category. As work progresses on the accession of furnishings and artifacts, the disposition of these items will be incorporated in plan and interior elevations and, where appropriate, included as part of the design drawings.

IV. PROJECT DRAWINGS

This category includes all scope and construction drawings produced for each restoration project. For example, revisions to the 1895 kitchen corridor are shown on two sheets prepared by the committee. The dining room restoration presently has twenty-six drawings, including the ceiling grille at full size, preliminary design sketches, and the assisting architect's contract documents. Periodically, as-built project drawings are used to update survey and restoration design drawings.

V. MISCELLANEOUS DRAWINGS

This category currently contains eight prints of the original drawings for the home (17" x 17" at 1/4" = 1'0"), originals executed by Frank Lloyd Wright. As other pertinent drawings are obtained from sources outside the foundation, they will be included in this category.

PHOTO FILE

Included are approximately 180 photographs and photostats of drawings related to the home and studio. Most are from the period of Wright's occupancy, though some date from the 1920s and some are later. All photographic resources are indexed by number, subject, date, source, and any restrictions on reproduction.

The photo file contains many interior and exterior views for a fairly comprehensive record through 1911. Several areas are not adequately documented; these include the home living room in its later stages, the south and west bedrooms, the 1895 kitchen, and the upper portions of the studio draughting room.

All photographs of the home and studio known to have been published are part of this file. Many photos have been obtained from the albums and collections of family members, including Lloyd Wright, David Wright, Llewellyn Wright, Catherine Wright Baxter, and Elizabeth Wright Ingraham. The John Lloyd Wright Collection at Columbia University's Avery Library has been a valuable source, as have been the General Collection and the Henry Russell Hitchcock Collection at that library. The Oak Park Library's Gilman Lane Collection and its Grant Manson Collection, along with materials from the Historical Society of Oak Park and River Forest, have also proved to be useful sources.

A great amount of material, including photos and drawings, was received from the Frank Lloyd Wright Foundation at Taliesin. Under the loan agreement, use of this material is restricted to study and research. Although the photos cannot be published without further permission from Taliesin, many of the pictures are duplicates of photos received from other sources.

BOOKS, PERIODICALS, MISCELLANEOUS DOCUMENTS

The foundation, through the newly established Research Center, is building an extensive collection of publications on Frank Lloyd Wright. Gifts are gratefully accepted, and original or rare pieces are pursued.

Various documents have been collected during the research process. Included are correspon dence; periodical articles; permit and building records from Oak Park, Cicero Township, and Cook County; telephone and other directories dating from 1887 to 1922; and a copy of the sales brochure prepared when Wright sold the property circa 1925. A complete list of all miscellaneous documents is available in the master file.

POSTSCRIPT

Donald Kalec (left) reviewing restoration plan with special consultants to the foundation, Lloyd Wright and Eric Wright

The research for this plan has been in progress since the foundation was formed in 1974. It is the result of more than four years of volunteer professional work on research, surveying, and historical analysis by the Restoration Committee of the foundation. The committee collected and studied over 180 historic photographs, original drawings, interviews with Wright family members, and undertook careful archaeological probes of the buildings.

Lloyd and David Wright, sons of Frank Lloyd Wright, and Eric, grandson, contributed valuable information and research to the plan since the beginning of this effort. Dr. Theodore Sande, acting vice president, Office of Historic Properties, National Trust for Historic Preservation, Washington, D.C., extensively edited and commented on the text. During his several visits to the home and studio, Dr. Sande provided welcome advice and counsel.

The foundation sent a limited draft edition of the plan, complete with all photographs, drawings, and text to a number of nationally distinguished architectural historians, practicing architects, and Wright family members in the fall of 1977. Even though the restoration plan was developed by an unusual volunteer force of highly qualified professionals, the foundation elected to formally present the plan to these experts for their evaluation and commentary prior to actual publication.

It was particularly important that the conference be held at the home and studio, so that the participants could experience the buildings firsthand. Because the home and studio have undergone many changes and additions by Wright, this on-site experience was critical to understand the structures and to properly evaluate the findings and direction of the foundation's work.

Ten scholars were able to attend the meeting October 31, 1977; those unable to be present submitted their comments in writing.

The morning of the conference was spent touring the building and reviewing the restoration plan in great detail. The afternoon was dedicated to discussion. The comments indicated enthusiastic endorsement of the general plan, the accuracy of the historical research, and the proposed adaptive uses. There was nearly unanimous agreement on the 1909 restoration date. There was, however, considerable discussion and disagreement on a few important details of the restoration design plan. Several of the conference participants felt that the Chicago Avenue high garden wall, the fireplace in the draughting room, and the cantilevered overhang at the Chicago Avenue entrance should be retained, even though they were added by Wright two years after his departure from the studio in 1909.

The cantilevered overhang provoked the most discussion with nearly half of the participants favoring retention, feeling that the cantilever as an important design feature in Wright's work should be treated as an exception to the selected restoration date of 1909. Others at the conference accepted the importance of these design features but agreed with the arguments of chronology for removal as stated in the plan.

A complete record of the comments on the plan, including a tape recording and transcript of the conference, is available in the files of the Research Center of the foundation. This edition of the plan contains new research information gathered during the intervening year since the draft version, corrections to the drawings and text, and modifications as a result of commentary expressed at the conference.

The conference participants were:

Dr. H. Allen Brooks. Professor, Department of Art, University of Toronto, Ontario, Canada. Author of *The Prairie School*.

Arthur Drexler. Director of architecture and design, Museum of Modern Art, New York, New York. Author of *The Drawings of Frank Lloyd Wright*.

Richard Frank. FAIA, principal, Preservation, Urban Design, Inc., Ann Arbor, Michigan. Trustee, The National Trust for Historic Preservation.

Bruce Goff. Architect, Tyler, Texas. Friend of Frank Lloyd Wright.

Dr. Frederick Gutheim. Director, Department of Urban and Regional Planning, George Washington University, Washington, D.C. Prepared the collection of Wright's essays, *Frank Lloyd Wright on Architecture*.

Wilbert Hasbrouck. FAIA, principal, Historic Resources, Chicago, Illinois. Editor and publisher of *The Prairie School Review*, publisher of the Prairie School Press.

John Howe. Architect, Minneapolis, Minnesota. Former member of the Taliesin Fellowship. Served as Frank Lloyd Wright's chief draftsman for more than twenty-two years.

Dr. Paul Sprague. Visiting associate professor, Department of Art History, University of Wisconsin. Author of *Guide to Frank Lloyd Wright and Prairie School Architecture in Oak Park*

Eric Wright. Architect, Los Angeles, California. Former member of the Taliesin Fellowship. Grandson of Frank Lloyd Wright.

Lloyd Wright. Architect, Los Angeles, California. Consultant to the Restoration Committee of the Frank Lloyd Wright Home and Studio Foundation. Advisor to the Unity Temple Restoration Foundation. Son of Frank Lloyd Wright.

Conference participants, facing left to right. John Howe, Richard Frank, Arthur Drexler, John Thorpe, Donald Kalec, William Dring, and Thomas Heinz.

Although the following were not present at the conference, they commented in writing on the plan.

Elizabeth Wright Ingraham. Architect, Colorado Springs, Colorado. President, Wright-Ingraham Institute. Granddaughter of Frank Lloyd Wright.

Edgar J. Kaufmann, Jr. Adjunct professor, School of Architecture and Planning, Columbia University, New York, New York.

Grant Carpenter Manson. Architectural critic, Harbor Springs, Michigan. Author of *Frank Lloyd Wright to 1910: the First Golden Age.*

David Wright. Phoenix, Arizona. Son of Frank Lloyd Wright.

Bruce Goff, Theodore Sande, observer (National Trust for Historic Preservation), H. Allen Brooks, Lloyd Wright, and Eric Wright

Detailed review of the plan for restoration and adaptive use following slide presentation. Around table. Eric Wright, John Howe, Richard Frank, and Arthur Drexler

John Thorpe, Carl Hunter, Frederick Gutheim, Paul Sprague, John Dixon, observer (editor of Progressive Architecture*) and Thomas Heinz*

Participating in the conference from the foundation were.

William B. Dring. AIA, principal, Bauhs and Dring Architects, Chicago. President of the foundation at the time of the conference.
Thomas A. Heinz. Architect, Oak Park. Exhibition chairman of the Restoration Committee.
Carl J. Hunter. AIA, principal, Metz Train Olson and Youngren, Inc., Chicago. Restoration-plan chairman of the Restoration Committee. Current president of the foundation.
Donald G. Kalec. Architect. Associate professor, School of the Art Institute of Chicago. Research chairman of the Restoration Committee. Director of the Research Center.
John G. Thorpe. AIA, architect, Robert A. Bell Architects, Ltd., Oak Park. Chairman of the Restoration Committee and vice president of the foundation.
Mary Woolever. Curator of slides and photographs, Northwestern University, Evanston, Illinois. Acquisitions chairman of the Restoration Committee.

All these volunteer professionals have had extensive experience in the fields of preservation and historic restoration.

Buffet lunch in dining room after morning tour and review session: observer, Bruce Goff, and Wilbert Hasbrouck.

Observers of conference proceedings held in the studio draughting room.

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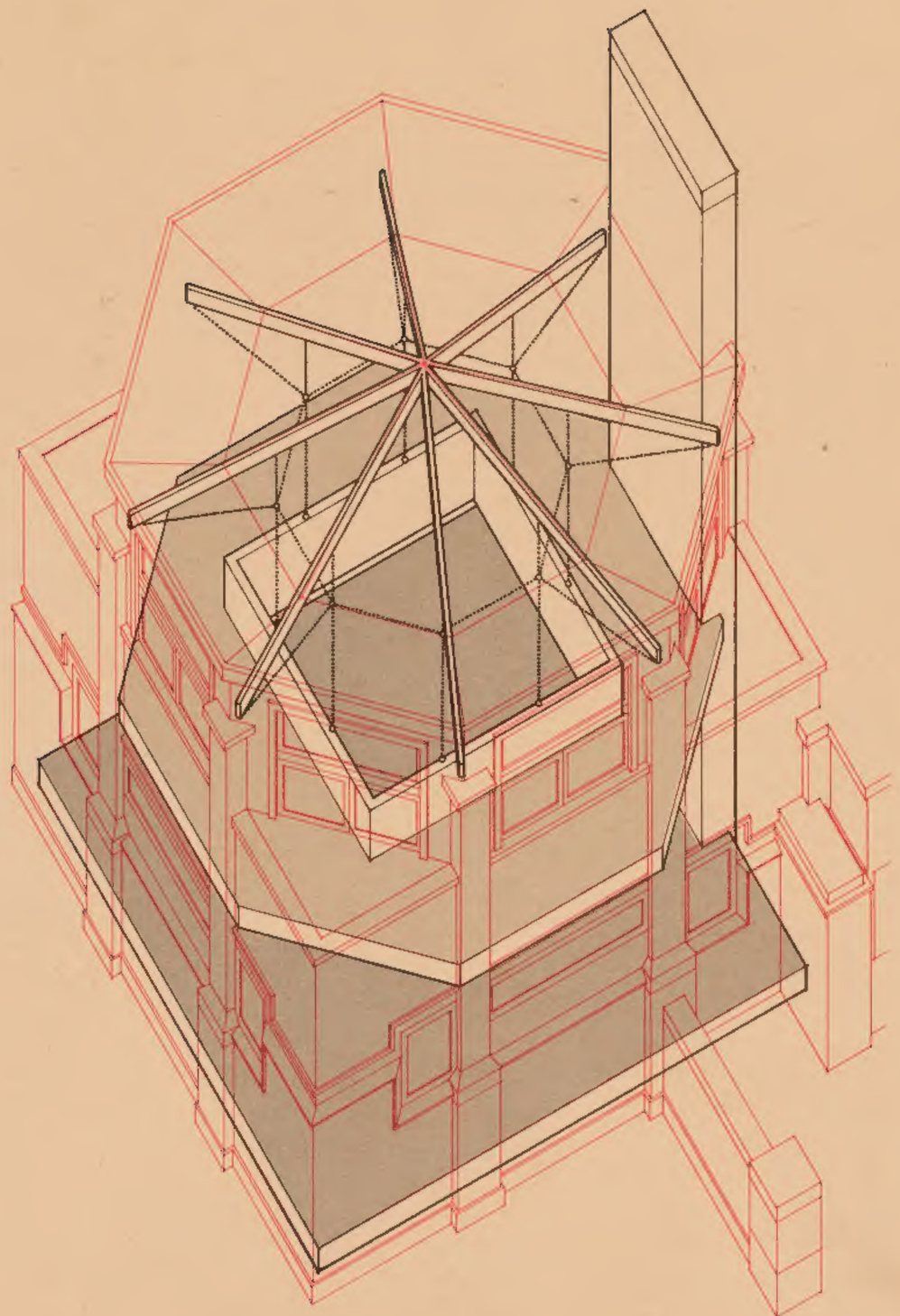

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